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A DESCRIPTIVE CATALOGUE OF THE PICTURES IN THE JARVES COLLECTION BELONGING TO YALE UNIVERSITY

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A DESCRIPTIVE CATALOGUE OF THE PICTURES IN THE JARVES COLLECTION BELONGING TO YALE UNIVERSITY

By OSVALD SIRÉN

Professor of the History of Art
University of Stockholm

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INTRODUCTION

A complete narrative of the formation of the Jarves Collection and its vicissitudes might easily develop into the fundamental chapter of a History of Art Collecting in America. Such a work would be well worth writing, but it cannot be undertaken within the limits of an introduction to a catalogue. I can here give only an outline of the main facts, and must leave the elaboration of the subject to some one who is prepared to undertake the interesting task of describing how the habit of picture collecting began in America and in the course of fifty odd years gradually became one of the most striking manifestations of the cultural life of the rich in this country. Material for such a history is by no means lacking.

Fortunately, a good deal was written about the Jarves pictures when they were first brought over from Europe and exhibited in New York and New Haven. Information which, owing to the death of Mr. Jarves and others concerned, would otherwise be unattainable, is therefore available in various newspaper articles of that period. Some of these were, of course, mere journalistic accounts of what were considered the most important contents of the collection, while others throw a vivid light not only on Mr. Jarves' own activities and experiences as a collector, but also on the attitude of the American public toward such a startling novelty as a large collection of early Italian paintings. Particularly interesting are the articles written by Clarence Cook in the New York *Tribune,* the first as early as 1868, and others in 1871, on the occasion of the final sale of the Jarves pictures. Other contemporary articles by

C. H. Moore in the Boston *Evening Transcript,* and by less known writers in some of the New York papers to some extent confirm the impressions we receive from Cook's most important articles, and contribute in addition estimates of the value of the pictures and suggestions of acquisition by some public museum.

The Jarves pictures were brought over to America in 1860 and first exhibited in the so-called "Institute of Fine Arts" or the Derby Gallery, 625 Broadway, New York. The catalogue of this exhibition was written by Mr. Jarves himself and contained 145 numbers. It has a fundamental importance because it is the first publication concerning the Jarves pictures, and the attributions here proposed have remained practically unshaken up to quite recent times. In the same catalogue furthermore several documents written by some of the best known European art-critics of that time, such as A. F. Rio of Paris, Sir Charles Eastlake, Emilio Bucci of Florence, C. C. Blake of London, and others, were published in order to impress upon the American public the extraordinary importance of some of the pictures in this collection.

The publication was, in fact, quite "up-to-date" for that time, and the methods employed by Jarves in establishing the names for the pictures were, after all, not so very unlike those which are still in vogue among art-critics and historians. He states in the preface that the catalogue is "the result of the best available criticism based chiefly upon *internal* proof, sustained, where it exists, by collateral documentary evidence or trustworthy tradition. The author has conscientiously and studiously followed this system, aided by European criticism; and the catalogue, as it now appears, is the result of several years' patient and close inquiry."

It would be unfair to blame Jarves for shortcomings in

regard to attributions which are no worse than those given in the catalogues of European galleries of that time. It is less his fault than the fault of the general standards and methods of art criticism of the middle of the XIX century that he freely mixes Florentine and Sienese schools, that he sees Giotto's hand in Taddeo Gaddi's work, or Simone Martini's in Orcagna's, and so on, or—worst of all—that he presents a fabrication of the XIX century as a masterpiece by the youthful Raphael. Such mistakes are only too common in the art literature of that time, and most of the authorities quoted by Jarves seem to have shared them with him.

Almost contemporaneously with this catalogue Jarves published a larger book called "Art Studies. The Old Masters of Italy" (Derby and Jackson, 1861), in which he discussed the general evolution of Italian painting from the XII to the XVII century, mainly on the basis of the pictures he had collected himself. The book contains forty-two illustrations in line engraving, thirty-nine of which are done after paintings now in the Jarves Collection at Yale. (Some pictures are reproduced complete, others only in detail.)

A second catalogue of the Jarves pictures was prepared in 1863 when the collection was exhibited in the rooms of the Historical Society at New York. This shows, however, no essential deviations from the original catalogue, except in the exclusion of eleven pictures. The catalogue contains only 134 numbers. This restriction of the collection went on still more rapidly during the following years so that fifteen more pictures were taken out before the collection was deposited in 1867 in the Art School of Yale University. The reasons for this gradual restriction of the collection and dispersal of some of the best pictures are at least partly explained by Jarves in

his answer to Cook's criticism (dated November 11, 1871, two days after the sale of the pictures in New Haven).

There were thus finally only 119 pictures left when the collection was deposited in the Yale Art School in December, 1867, and these paintings were again catalogued by Russell Sturgis, Jr., in a "Manual of the Jarves Collection of Early Italian Paintings," published by Yale University in 1868. The Manual is mainly an abbreviated compilation of Jarves' original catalogue, containing the same names, descriptions and documents as the first one, though in a less complete form. Only the short "Introductory Essay" about early Italian painting and some historical notes about the painters are added by the compiler.

This Manual has since remained the only catalogue available of the Jarves Collection in the Yale Art School; it has now done service for forty-eight years. It has still, of course, a historical value, as it embodies Jarves' own opinions about the pictures and also those of some contemporary European critics. How far these opinions can be endorsed by modern art criticism becomes evident from the present catalogue. I have here quoted under each picture the numbers and the attributions of the Manual, called the "Old Catalogue." Anyone who wishes to make closer acquaintance with this historical document can still find it for sale at the Yale School of the Fine Arts.

The Jarves pictures were finally put on public sale November 9, 1871. The only bid was made by the Yale Corporation, which acquired the collection for the exceedingly moderate sum of $22,000, $20,000 of which had already been paid to Mr. Jarves some years previously as a loan upon the paintings. Mr. Jarves had good reason to feel disappointed at the lack of interest shown by the American public in these masterpieces which the experts of that time had told him should be worth $100,000.

Since the pictures have been exhibited in the building of the Art School of Yale University, they have, of course, been easily accessible to all students and critics who cared about early Italian art. It is only surprising that they have not attracted more interest or been the subject of more complete publications. The reason must be sought in local conditions rather than in lack of interest in Italian primitives in general, because pictures of the same kind have during the last twenty years been eagerly sought for by many American collectors and reproductions of them have been published over and over again in magazine articles and catalogues.

The first critical account of the Jarves pictures published by a modern art critic was William Rankin's article in the "American Journal of Archæology," April, 1895, entitled, "Some Early Italian Pictures in the Jarves Collection of the Yale School of Fine Arts at New Haven." The author discusses only what he considers the more important pictures in the collection and does not enter into a real analysis of a single one, but he nevertheless puts forth several valuable suggestions as to names and attributions. As can be seen from my quotations of Rankin's opinions, he usually contents himself with the indication of the schools or stylistic tendencies to which the pictures belong, and he himself states that his "notes are written in a spirit of inquiry," but in at least three cases he hits the nail on the head. That is when he suggests the attribution of certain pictures to Benvenuto di Giovanni, Fiorenzo di Lorenzo, and Girolamo da Cremona.

It ought to be added that Crowe and Cavalcaselle had mentioned two of the Jarves pictures in the first edition of their "History": the Gentile da Fabriano and the so-called Antonio Veneziano. Whether the authors ever had seen the rest of the pictures is rather uncertain.

A few years after the publication of Rankin's article, Bernhard Berenson began including some of the Jarves pictures in his lists of the works of Italian painters of the XV and XVI century. As is well known, these most useful and admirable lists have appeared in several editions successively corrected and completed. In the first edition (1896) of Berenson's "Florentine Painters," none of the Jarves pictures appears; in the second edition (1904) four pictures are mentioned, three of these under new names, of which I accept two: Piero di Cosimo and Granacci. The third edition of the same book (1909-1912) includes eighteen pictures from the Jarves Collection, seven of these with new attributions of which I have accepted five: four pictures by Jacopo del Sellajo and one by "Alunno di Domenico," alias Bartolommeo di Giovanni. The first edition of Berenson's "Central Italian Painters," published in 1897, included seven pictures from the Jarves Collection, all except one—the Neroccio—under names already established by Jarves or by Rankin. In the third edition of the same book, 1909, seven more pictures are listed and of these four are under new names. I have endorsed two of these: Bertucci and Simone Martini. "The Venetian Painters of the Renaissance" by Berenson does not include any pictures from the Jarves Collection, but in the book "North Italian Painters" by the same author two paintings are mentioned: the Nativity by Girolamo da Cremona (already published by Rankin) and a picture by Paolo Farinati.

A short account of the Sienese pictures in this collection was included in an article by F. M. Perkins on Sienese pictures in American collections published in *Rassegna d'Arte Senese,* 1905, No. II. The author dwells mainly on the beautiful Annunciation by Neroccio and proposes two new attributions: Pellegrino di Mariano and Girolamo di Benvenuto, besides some suggestions of "schools" or "followers." I follow him

in the attribution of the salver to Girolamo di Benvenuto. Later on, in 1909, Perkins republished in *Rassegna d'Arte Senese,* now with the right attribution to Luca di Tommé, the Assumption of the Virgin, previously assigned to other Sienese painters.

Besides these expert attributions which have been bestowed upon a number of the Jarves pictures by critics of international renown, other literary or historical essays have been written on the cassone panels and the salver in the Jarves Collection by William Rankin (in *Burlington Magazine,* 1906-1907), by Professor F. J. Mather, Jr., and by Professor Ch. Hülsen of Rome. The same material has, moreover, quite recently been published again in a form more historically conclusive (though still without definite individual attributions) by Professor Schubring in his book on Italian *Cassoni.* This beautiful book reached the author only after the manuscript of the present catalogue had been delivered to the press, but Professor Schubring had been kind enough to communicate some of his results with reference to the Jarves *cassoni.* I hardly need to mention my earlier discussion of trecento pictures in the Jarves Collection in some short contributions to the *Burlington Magazine* in 1908 and in two articles written for *Art in America* in 1914 because the contents of these reappear in a modified form in the present book. It has been my endeavor to note as completely as possible at the end of the discussion of each painting the literature relating to it, but omissions in this respect are, of course, difficult to avoid as no records have been kept of literature concerning the collection. Mere popular newspaper articles or reviews have not been referred to, as they are of no importance for the scientific discussion and attribution of the pictures.

As the present book is intended to become not only a gallery guide but also a source of information for students who wish to know something about the pictures and their masters,

the historical notes have in some cases been made rather long. This seemed particularly desirable in the case of some of the early painters who are known only to a few specialists and who are hardly mentioned in the usual handbooks. The notes are composed mainly on the basis of Milanesi's documentary publications, but in reference to the better known artists information can, of course, be gathered from modern dictionaries and the last edition of Crowe and Cavalcaselle's History.

The principle of arrangement is in the first place chronological, in the second place that of schools. This seemed to me most suitable because the main part of the collection consists of Italian pictures from the XIII to the XVI centuries. The division into chapters corresponding to the different centuries seemed natural because the early Tuscan paintings which form the nucleus of the collection are more closely allied to each other than the early and the late paintings of any one local school. Inside of the broad chronological divisions the local schools are, however, kept as distinct as possible.

In the descriptions of the paintings the terms "left" and "right" are used with reference to the left and right of the spectator, unless the context obviously implies the contrary.

In conclusion, it should be stated that the credit for the publication of this new catalogue of the Jarves Collection is mainly due to Professor Sergeant Kendall, the present Director of the Yale School of the Fine Arts. The book would never have been written had it not been for his great interest in this remarkable collection, and his influence with the authorities of Yale University. I therefore take this opportunity to express to Professor Kendall my most sincere thanks and appreciation for his personal helpfulness and interest in this work.

O. S.

Cambridge, Mass., February, 1916.

A DESCRIPTIVE CATALOGUE OF
THE PICTURES IN THE
JARVES COLLECTION
BELONGING TO YALE
UNIVERSITY

XIII CENTURY

(DUEGENTO)

TUSCAN SCHOOLS

(LUCCA, FLORENCE, PISA, SIENA, AREZZO)

BONAVENTURA BERLINGHIERI

Bonaventura Berlinghieri was a son of the painter Berlinghiero Berlinghieri, who at the beginning of the XIII century emigrated from Milan to Lucca. Bonaventura and his two brothers, Barone and Marco, were among the citizens of Lucca who in 1228 signed a treaty of peace with Pisa. All three are known to have been painters, but no signed works by Barone or Marco have yet been found. By Bonaventura we possess an important specimen in the altar-panel representing Saint Francis and six scenes from his life, in San Francesco at Pescia, signed and dated 1235.

1. THE CRUCIFIXION; THE DESCENT FROM THE CROSS; THE PIETÀ, OR MOURNING OVER THE BODY OF CHRIST

Three small rectangular panels framed together. Gold ground. The color-scheme is subdued; the buildings in the background are yellow, green and red; the garments of the figures dark blue, green, cinnobar, pink and brown. The gold ground in large part renewed.

Wood. Cradled 1915. Crucifixion: H. 16⅝ in. W. 14⅜ in.; Descent: H. 17⅛ in. W. 14¼ in.; Pietà: H. 14¾ in. W. 14¼ in.

Old Catalogue No. 1. "Ascribed to an unknown painter of the XI century."

These three pictures have probably originally formed parts of a larger composition. It was a common fashion in Tuscan art of the XIII century to make altar-panels

consist of one large central figure, a saint or a Madonna, and several small scenes on both sides of this relating to the Passion of Christ, the life of the Virgin, or the legend of the central saint. Examples of such compositions are found in the museums in Pisa and Siena, and there is also a picture in the Jarves Collection of a similar form (No. 3, Margaritone d'Arezzo). Even on crucifixes of the same epoch we find scenes from the life of Christ arranged on both sides of the Crucified, but as one of these three panels represents Christ on the Cross, it is most likely that they were not parts of a crucifix but of some altarpiece with a large central figure, possibly a Madonna.

In all three panels the central axis is marked by a Y-shaped cross; in the Crucifixion the Virgin and Saint John stand on either side of the Cross; in the Deposition the three holy women are placed on the one side, Saint John and Joseph of Arimathea (who is taking the nails from Christ's feet) on the other side, while Nicodemus has climbed a ladder to lift down the body. In the third scene the Cross rises high and bare like a signpost, the dead body of Christ lying on a sarcophagus at its foot. The Virgin is embracing the Dead Christ, Saint John is caressing His hands, but Mary Magdalen and Nicodemus on either side of the Cross burst out in pathetic gestures. The woman is lifting her arms in wild despair, as if she would like to tear down the Cross on which her Master has died. The same wonderfully expressive movement of her arms has been used by several later artists, always with striking effect. We find it in Cimabue's fresco in the upper church in Assisi, and again in Donatello's representation of the Deposition on one of the bronze pulpits in San Lorenzo, Florence. It appeals, apparently, to the great dramatic

masters; its origin is probably to be sought in Byzantine art.

It would not be fair to compare the painter of the Jarves picture with later artists, like Cimabue and Donatello, who have all the advantage of more developed means of expression, but he may be ranked with them as one of the great imaginative masters. There is a deep agitating feeling in his conception of the Passion; Christ is an intensely suffering human being; the superiority of His figure over the others is marked by its greater emotional expressiveness.

Though the figures show very little individualization, their emotional state is clearly marked: Saint John is a dreaming youth, the Virgin a queenly mother, Mary Magdalen the passionate devotee; every one reveals a separate shade of human character. And this has been attained by the very simplest means. The drawing is summary, the figures being outlined with black, the draping very stiff, so that some of the figures have a likeness to standing rectangles; but the simplification does not result in flaccidity, it is a synthesis accomplished with remarkable feeling for decorative beauty.

There are not many pictures of this early epoch which stand on a level with this one in regard to decorative and emotional qualities. The nearest counterpart is perhaps a small diptych in the Academy in Florence, representing on the one wing the Madonna and saints, and on the other wing Christ on the Cross and two scenes from His Passion. This picture is ascribed to Bonaventura Berlinghieri, the Lucchese painter, who is considered one of the earliest artistic personalities of Italy and whose individual style is known to us principally through the signed altar-panel

in San Francesco in Pescia. It is on the basis of analogies of style with this painting that the Florentine diptych is attributed to Berlinghieri; and though considerably weaker in drawing it can be safely admitted as a work of his atelier.

The Jarves pictures correspond very closely to the panel in Pescia. If we compare them in detail with the six small scenes from the life of Saint Francis on either side of the standing figure, we get convincing evidence of the correctness of their attribution to Bonaventura Berlinghieri. The rectangular figures, the types, the hands, the way in which the personages move and gesticulate, are the same in both pictures. Other interesting correspondences are to be found in the scheme of composition, with dominating vertical lines and "Byzantine" architectural motives in the background, used to frame and set off the figures. There is almost a geometrical structure in these small scenes; their balance is perfect, they have the decorative quality of large monumental frescoes. Their master is one of the great precursors of Giotto.

Reproduced in *Art in America,* 1915.

GUIDO DA SIENA

A Sienese painter, trained in the Byzantine tradition, who probably worked during the latter part of the XIII century. He is regarded as the founder of the School of Siena, his fame resting principally on the large Madonna picture in the Palazzo Publico of Siena (formerly in San Domenico). Its date is now 1221, but the picture has been to a large extent overpainted, the signature being at the same time retouched. The original date was probably 1271. This probability is sustained by a comparison with other pictures of the same time in the Siena Gallery. Milanesi identified this painter with a certain Guido Graziani, mentioned in Sienese documents between 1278 and 1302, but we have no substantial proof, either about the painter's full name or about his life.

2. THE CRUCIFIXION

Christ is hanging, or rather standing on the footstool of a low Cross, the feet fastened with one nail, the legs crossed and the body protruding in a large curve. His large head is drooping between the shoulders. Mary Magdalen is kneeling at the foot of the Cross, leaning her head against Christ's feet. His Mother and two other women are standing on His right, wiping their tears with their hands. On the other side stands Saint John weeping mildly, and behind him is Longinus, affirming his conversion to the belief in Christ. Three more Roman soldiers are escaping, frightened by the darkness which fell when Christ died on the Cross. The figures toward both ends gradually decrease in size, because the panel is of triangular shape; and they all are placed practically in the same front plane.

Gold ground. The colors are deep and warm, blue, red, violet, green and cinnobar being the principal tones; the flesh-tone is greenish.

Wood. Triangular shape. H. 22¾ in. W. 38 in.

Old Catalogue No. 11. "Ascribed to Giunta Pisano."

According to a statement in the old catalogue, the picture "formerly filled the head of a doorway in a church near Siena, for which place it was painted." This information is very interesting and apparently correct. The panel has certainly been executed with some definite architectural purpose. If it was not placed over a door, it was the crowning piece of a large altar-panel. In any case, the provenance given in the catalogue must be correct; the style of the picture confirms that it originated in Siena, not in Pisa. It is a work by the famous Guido. Several other works by the same artist are found in Tuscan museums, mostly in the gallery of his native town, though only one of these is labelled with Guido's name.

The paintings which, according to our opinion, most evidently reveal the same individual manner are the following:

In the Accademia di Belle Arti in Siena: No. 5, Scenes from the Life of Beato Andrea Gallerani and other Saints; No. 7, Madonna and Four Saints, in half figure; No. 15, Saint Peter enthroned, and scenes from his life; No. 16, Madonna, in half figure; No. 587, Madonna, full length. Moreover, there is a full-length Madonna in the Uffizi (ascribed to Coppo di Marcoaldo) and another in the Gallery of Arezzo which must be given to Guido. A smaller half length Madonna by the same master is in the collection of Mr. D. F. Platt at Englewood, N. J. In Siena are still other works in his manner and of his school, which, however, are of less importance for an apprehension of Guido's individual style.

Like that of most of the famous Sienese artists of the following century, Guido's is a sensitive, lyrical temperament. His whole art may be called a melodious hymn in praise of the Virgin. He lacks the dramatic power of a

Berlinghieri or a Giunta Pisano; he strives more for decorative refinement, rhythmic effects and ornamental beauty. His colors are deep and rich. He heightens the effect of the Virgin's azure mantle with golden lights, and he places large glass pearls in the halos.

If we compare the Jarves Crucifixion with Guido's paintings in the Siena Academy we are struck by the likeness of the types: a rather full, flat oval, low and broad forehead, an extremely long, straight nose which broadens out at the root, and hands with threadlike fingers, the thumb being cut off. The draping of the mantles is angular and the mantle edges form zigzag lines. The figures have a marked tendency to a sentimental inclination of the head, and they avoid stronger emotional expressions. A characteristic detail is the treatment of the hair of the male figures; they have a wig-like cap of thick hair, as is seen, for instance, in the figure of Saint John.

The Jarves picture is, as a whole, one of Guido's best paintings; it has a deeper emotional quality, more life and variation, than his usual Madonnas.

Reproduced in *Art in America,* 1915.

MARGARITONE D'AREZZO

Margaritone's name and style are comparatively well known, because he has signed several pictures and has been the subject of Vasari's special attention. Vasari makes his old fellow-citizen not only one of the leading painters of the XIII century, but also a great sculptor and architect. Nowadays we know only his paintings, among which there are several crude images of Saint Francis, and they do not indeed reveal an artistic genius of any consequence. The only contemporary document in which Margaritone is mentioned is a legal instrument made in 1262. He was then a mature man. Vasari states that he died in 1293.

The two following pictures (Nos. 3 and 4) are probably not individual works by Margaritone, though executed *in his manner*, possibly in his workshop.

3. MADONNA ENTHRONED, BETWEEN SAINT PETER AND SAINT LEONARD

Six small scenes from the life of Saint Peter are arranged in vertical rows on the sides beyond the saints. To the left: Christ calling Peter; The Destruction of Simon Magus by Saints Peter and Paul; The Angel releasing Saint Peter from the prison. To the right: Christ's Charge to Saint Peter (Matt. xvi, 69); The Healing of the Cripple by Saint Peter (Acts iii, 2); The Martyrdoms of Saint Peter and Saint Paul. Above each of these small compositions is a descriptive Latin title in Gothic letters; and the names of the saints are also given in large letters over their shoulders. The Virgin, who is giving the breast to the Child, wears a dark blue mantle over a pinkish garment; the Child has a cinnobar red mantle, and the cushion on which the Virgin sits is of the same color. The side figures and the small scenes are brightly colored, different shades of red together with yellow and green

being the principal tones. The ground is gold. The technique is crude, the figures are heavily outlined with black.

Wood, with a covering of canvas, on which the preparation for the painting is laid. The ornamented frame is made of one piece with the panel. H. 42 in. W. 64¼ in.

Old Catalogue No. 12. "Margaritone da Arezzo."

If we compare this picture with some of Margaritone's signed works, for instance the Saint Francis pictures in Arezzo, Siena, Castel Fiorentino, Ganghereto and the Vatican, we cannot avoid observing a great likeness in types and hands and in the arrangement of the mantle folds. The general similarities are so evident that they hardly need to be pointed out in detail. The figures in all these pictures are rather short and clumsy, with big heads, and draped in heavy mantles which form concentric folds on the protruding knees. This is seen most evidently in the seated Madonna. The standing apostles have a likeness to wooden statues roughly hewn out of a trunk rather than carved. The whole composition has a stamp of rustic clumsiness which does not, however, prevent it from being of powerful decorative effect. Set at the side of Margaritone's signed *paliotto* in the National Gallery in London, which represents the Madonna and eight legendary subjects, it appears almost too heavy and powerful to be by the same master, though the morphological details are very much alike. It is more closely allied to a picture in the Academy of Florence representing Saint Mary Magdalen and eight scenes from her life (No. 99, Scuola Bizantina), which we regard as a work by a follower of Margaritone. The standing figure of the virgin saint, seen full face, is a sister of Saint Leonard in the Jarves picture; their types, hands and feet are exactly similar, and so are their pecu-

liarly reversed ears. A third picture by the same hand, a large Madonna, was owned some years ago by the well-known antiquary Miethke in Vienna. It exhibited also the same very light colors and the same mannerism in the treatment of the mantle folds as the Jarves picture.

We are thus inclined to see in this picture a work of Margaritone's school, done by a master who continued his style and mannerism with a heavier hand.

Reproduced in *Art in America,* 1915.

SCHOOL OF MARGARITONE D'AREZZO

4. SMALL TRIPTYCH

In the centre is the Madonna in half figure, holding the Child on her right arm and pointing to Him with the other hand. Saint Dominic and Saint Francis are standing on either side, painted on a smaller scale. On the spandrels of the frame above the rounded arch are two angels. The left wing shows the Crucifixion with the Virgin and Saint John on either side of the Christ. The right wing is divided in two halves; in the upper part is Saint Michael trampling on the dragon, and below, two saints, one of whom is Saint Dominic.

The execution is very crude, the colors have darkened. The figures are sharply outlined against the gold background.

Wood. H. 9 in. W. 10⅛ in.

Old Catalogue No. 3. "Italian work, in bad imitation of the Byzantine manner."

This little triptych or house altar is a rather poor specimen of the style and workmanship fostered in Margaritone's bottega. It has many of the peculiarities in types, hands and treatment of the folds which we pointed out above as characteristic of the Aretine master; but it is more decadent than any of Margaritone's works. It was evidently executed by a man of very limited technical ability.

DEODATO ORLANDI

Deodato was probably educated in the school of the Berlinghieri in Lucca. On a crucifix in the gallery of this town he signed himself: "Deodatus filius Orlandi de Lucha"—1288. Another picture with the same signature and the date 1301 is preserved in the gallery at Pisa. Deodato has also been made responsible for the very crude frescoes in San Piero a Grado, outside Pisa, but this attribution seems still very uncertain. Deodato lived probably until 1337.

5. MADONNA AND FOUR SAINTS

Saint John the Baptist, Saint Peter, Saint James and Saint Francis, all half length. The Virgin holds the Child seated before her. He gives a benediction with the right hand and holds a scroll in the left. His cloak is red and the Virgin has a blue mantle; behind her is extended a drapery ornamented with red stars in light square frames on a dark green ground. The garments of the saints are grayish violet, pink, green, orange and light brown. Gold ground.

The picture, which is of broad rectangular shape, has a triangular pediment over the Virgin. The frame is made in one piece with the panel. It was carefully cleaned in 1915 but shows no retouching.

Wood. H. 27⅜ in. W. 69¾ in.

Old Catalogue No. 13. "Giovanni Cimabue."

According to the catalogue the picture is "partly by his [Cimabue's] own hand, and partly by his pupils under his direction," a distinction which is scarcely justified by the homogeneous tameness of the five figures. They are indeed far from Cimabue's powerful prophets, as we know them from his frescoes in Assisi and the Madonna panel in Florence;

it will be hard to discover any difference in style or execution between the central Madonna and the four saints.

The composition of this picture is the same as in Deodato Orlandi's signed altarpiece in the Museo Civico at Pisa, with the difference only that the single figures in the Pisan picture are enclosed in arches, and that no separate pediment rises above the Madonna.

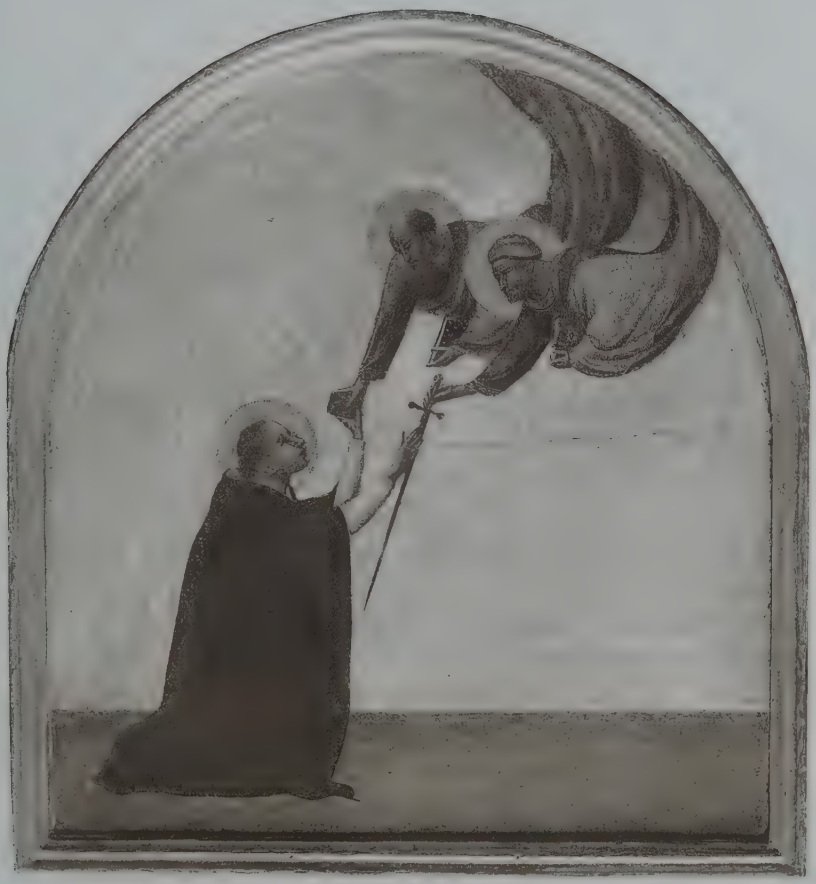
In regard to the types and the hands, the figures of the Jarves picture are, however, still more closely related to another Madonna attributed to Deodato Orlandi, in the same gallery, and to the lateral figures in his signed Crucifix in the gallery at Lucca. They are extremely thin, almost like silhouettes, their long and narrow faces with a slightly aquiline nose are stereotyped, and they move their flat hands as if they were not their own, but artificial limbs. Deodato has no creative imagination to make up for his lacking sense of corporeal form; his drawing is not expressive like Berlinghieri's, he simply follows the mannerism of the older Lucchese masters without being able to grasp the imaginative quality of their art.

Rankin in *American Journal of Archæology,* 1895, II. (Margaritone?)

Reproduced in the *Burlington Magazine,* 1908, and in *Art in America,* 1915.

XIV CENTURY

(TRECENTO)



TUSCAN SCHOOLS

(FLORENCE, SIENA)

BERNARDO DADDI

Bernardo Daddi was one of the leading masters in Florentine painting during the second quarter of the XIV century. A large number of his panel pictures are preserved, but the documentary records about his life are very scanty. He was probably born about 1280 or somewhat later. His name appears in the rolls of the Guild of the Medici e Speziali which commence 1312 and end 1320. In 1335 he buys a house in the Via Larga in Florence and the same year he executes a picture for the chapel in Palazzo Publico. Other records of his presence in Florence date from 1338 and 1339. Bernardo was one of the founders of the Compagnia di San Luca, a religious association of the painters of Florence, started in 1338, and he was made one of the three "consiglieri" of this organization. In 1347 he was entrusted with the commission for a large Madonna for the church of Or San Michele in Florence. He must have died before August 18, 1348 (not "after 1355," as usually stated), because on that date a guardian was selected for his orphan sons, Daddi and Francesco, Bernardo being in the same document mentioned as "quondam." (Cf. Milanesi, Nuovi Documenti, p. 32.)

The artistic activity of Bernardo Daddi can be divided in two main periods; during the first, which falls before 1334, he is working under the influence of Giotto, and that of the so-called Cecilia-Master; but during the later period his style was deeply modified by contact with Sienese painting. Ambrogio Lorenzetti, especially, had a determining influence on his art, which, taken as a whole, can thus be said to form a bridge between the early trecento painting of Florence and of Siena.

6. THE VISION OF SAINT DOMINIC

The saint in a black cloak is kneeling in profile towards the right, and lifts his hands to Saint Peter and Saint Paul, who are floating down toward him, entrusting him with a sword and a book, the weapons by which he was to conquer the world. The three figures form sharp silhouettes against the gold background. The two saints wear light-colored mantles.

Wood. Cradled and cleaned 1915. H. 15 in. W. 13⅝ in. Rounded top. Old Catalogue No. 20. "Attributed to Taddeo Gaddi."

This picture has evidently originally formed part of a larger composition, probably of a predella (or footpiece under an altar picture). We know two more pictures of the same size and shape (with rounded top) which appear to have been parts of the same predella. One is now in the Raczinsky Collection in Posen, representing Saint Peter Martyr saving a ship in storm; the other, representing the saint preaching in the piazza, is now in the Musée des Arts Décoratives in Paris. As all three pictures represent miracles by prominent Dominican saints, they remind us of the fact that Bernardo, according to documentary records of the XVI century, executed a painting with three Dominican saints for a chapel in Santa Maria Novella in Florence. The signature of this picture has been preserved in the "Sepultuario di Roselli" (in the National Archives in Florence). It said: "Pro animabus parentum patris Guidonis Salvi et pro anima domine Diane de Casinis Anno 1338." If the probability of the present predella piece being a fragment of this altar-panel were not so strong we should hardly date it before 1340, because the other paintings by Bernardo in the same style are all later in date. Still, a couple of years do not make a great difference in an old painter's evolution, and there is no compelling reason to make this identification unacceptable.

The picture among Bernardo's generally accepted works which offers the closest similarities to this little panel is the altarpiece from San Pancrazio, now in the Florentine Academy. There we find a series of predella pieces closely corresponding in style and shape to the present one, though none of them equals the Jarves picture in pure decorative beauty of design. The drawing is here highly expressive. The curved lines of the floating apostles are carried down by the raised arms of the kneeling monk, a sequence of rhythmic waves thus moving diagonally over the whole picture, suggesting the psychological connection between the receiving monk and the inspiring apostles. There are few compositions by Bernardo which stand on a level with this one with regard to emotional expressiveness.

Rankin in *American Journal of Archæology*, 1895, II. (School of Giotto.)

Reproduced in the *Burlington Magazine*, 1908.

IN THE MANNER OF BERNARDO DADDI

7. THE CRUCIFIXION

At the foot of the Cross stand the relatives of Christ and some saints. Saint Mary Magdalen is embracing the trunk of the Cross, the Virgin is swooning in the arms of two holy women, Saint John is mourning, drooping his head in his hand. Further to the left stands Saint Anthony, and towards the right two younger saints. In the background appears, on either side, a Roman soldier on horseback. The color-scheme is bright with red, blue, yellow, violet and gray tones, the ground is gilded, but the original effect is largely impaired by clumsy restorations.

Wood. The top with trefoiled arch. Frame of one piece with the panel; regilded. H. 35 in. W. 19¾ in.

Old Catalogue No. 33. "In the manner of Spinello Aretino."

As this picture now is little more than a ruin, it is rather hazardous to give a definite attribution to it. The stylistic connection with some of Bernardo Daddi's works is, however, evident. Especially some of his earlier small domestic altar-panels, like the little Madonna with Saints in the Sterbini Collection, or the triptych of the year 1336 in the gallery in Siena offer many points of resemblance; the figures have the same elongated proportions, the same small heads and well-rounded (almost as if turned) forms as in the present picture. Were it only better preserved, it would be a refined example of Florentine art just about the time of Giotto's death. There is none of the known masters of that period to whose style it presents closer affinities than to that of Bernardo Daddi.

TADDEO GADDI

Taddeo Gaddi was probably born at the close of the XIII century. From an early age he received his artistic education in Giotto's workshop and, according to Vasari, became the master's closest and most beloved pupil. Taddeo, however, was never able to understand the essential in Giotto's art; he had little ability to render the plastic quality of the human figure, his talent being more bent towards illustration. The earliest dated works by Taddeo are the frescoes in the Baroncelli Chapel in Santa Croce, Florence, painted between 1332 and 1338. In 1342 he was working in Pisa, first in San Francesco and then in Campo Santo; 1347 he is mentioned in a document as one of the five best painters in Florence. He was at several times a member of the Commission for the construction of the Florentine Duomo, and also a member of the Guild of Saint Luke. He died in 1366, this date being written after his name in the rolls of the Guild. Taddeo was a rather prolific painter, and we have several dated pictures by him besides the frescoes in Florence and in the Pisan Campo Santo.

8. THE ENTOMBMENT

Christ is sitting in a sarcophagus at the foot of the Cross, supported by the Virgin and the kneeling Saint John. Two mourning angels are floating over their heads. The Virgin has a dark purple mantle, Saint John wears a light green garment and a pink mantle, the angels have blue and green robes. Behind the Virgin some roses are blooming. Gold ground.

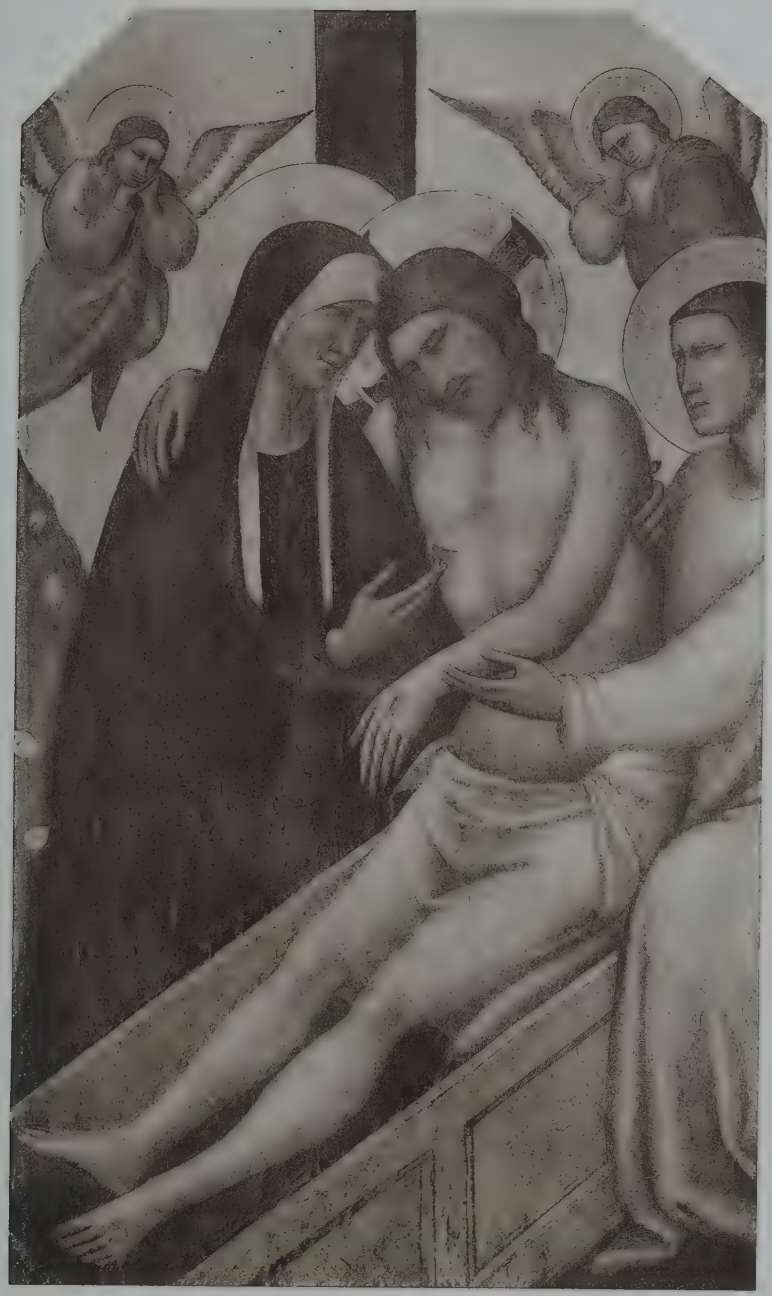
Wood. Cleaned 1915. H. 56¾ in. W. 30 in.

Old Catalogue No. 17. "Giotto"; "unusually fine in many respects."

The decorative effect of the picture has been seriously damaged by cutting off large pieces on both sides and by adding a triangular piece at the top. The panel was originally of a much broader rectangular shape; there was then some space left at the sides of the large figures, which are now not only narrowly closed in but even partly cut off by the frame. Even more than is usual in Taddeo's pictures, the space appears too small for the figures, which consequently look heavier than was intended. The sarcophagus is placed on a sloping line, diagonally in the picture, by which the artist probably tried to emphasize the impression of depth, but the intention is carried out without any feeling for space or perspective. The space problem remained always unsolvable to Taddeo.

The best part in this picture is the body of Christ, which is modelled with great care. The central figure is also better preserved than the very stiff and heavy side figures; were it alone, the picture would offer more æsthetic enjoyment. Exactly the same Christ appears in the large Crucifix which Taddeo painted for San Giorgio a Ruballa, not far from Florence, but He there makes a superior impression because He is not squeezed into an impossible space-composition. The Virgin's type reminds us of Taddeo's Madonnas in Pistoja and Siena, dated respectively 1353 and 1355. We have thus reason to presume that the Jarves picture is of the same period. It has originally been one of the most interesting creations of Taddeo's later years, which, alas, are also the more decadent.

Reproduced in the *Burlington Magazine*, 1908.
Sirén, Giottino. (List of Taddeo's works.)



ROMAGNOLE FOLLOWER OF GIOTTO

Beginning of the XIV century

9. SMALL TRIPTYCH

This little domestic altar represents sixteen scenes from the lives of Mary and Christ and three from the life of John the Baptist. The series begins on the top of the left wing with the Annunciation, then follow on the same wing the Birth of Christ, the Adoration of the Magi, the Presentation in the Temple. The central part contains a representation of the Virgin with the Christ Child, attended by angels, and the following scenes from Christ's Passion: the Baptism, the Last Supper, the Ecce Homo, the Crucifixion, the Deposition from the Cross, the Pietà, the Resurrection; on the top is represented Saint John the Baptist in the Wilderness. On the right wing there are four more scenes from the Passion of Christ: the Trial before Pilate, the Scourging of Christ, the Agony in the Garden, the Betrayal by Judas. Above these are given the Martyrdom of Saint John the Baptist and the Feast of Herodias. These small scenes which are crowded with clumsy figures are framed by ornamental stripes with a very simple geometrical pattern. The color-scheme is lively; the original gold ground is badly defaced and partly renewed. The picture has evidently gone through a complete and clumsy restoration at an early epoch.

Wood. H. 18 in. W. 26¾ in.

Old Catalogue No. 4. "Unknown painter of the twelfth century."

An individual attribution of this picture is hardly possible because it shows no marked individual characteristics, unless its crude technique is taken as such. As the picture also has gone through a rather coarse treatment at a remote period it may thereby have lost some of its original qualities. The general derivation of the style of the picture is, however,

quite evident; it is a weak imitation after the early Giottesque painters in the Romagna. Certain of the better figures in this little triptych recall paintings by Giuliano da Rimini; for instance, the signed altarpiece in Mrs. J. L. Gardner's collection in Boston (dated 1307) or the similar one in Cesi (dated 1308) and perhaps still more the little house altar formerly in the Aynard collection and now in the possession of Mr. Lehman in New York. The present picture is, however, as a whole, inferior to any work by the known Giotteschi of the Romagna. The painter must have been a local workman of very poor training—his drawing is puerile and his technique is crude—but his creation has nevertheless a marked and interesting character of the time and the school.

FOLLOWER OF DUCCIO

Beginning of the XIV century

The importance of the great Sienese master, Duccio di Buoninsegna, becomes evident not only from his own authentic works but also from the number of school works and anonymous pictures, partly of high quality, which must be grouped around this central personality. His influence on contemporaneous painters was far-reaching, and thus it has not yet been possible to define all the artistic personalities of his following. The present picture is a work by one of these anonymous painters of Duccio's school, active at the beginning of the XIV century.

10. SMALL DIPTYCH REPRESENTING THE MADONNA AND THE CRUCIFIXION

The Virgin is seated on a large marble throne with curved back. She is holding the Child on her left arm. Three adoring angels are kneeling on either side, arranged in vertical rows without any regard to spatial composition. The Virgin is wearing a dark blue mantle and the Child a red tunic. Behind and on the throne is extended a red carpet decorated with a conventionalized bird- and leaf-pattern.

The Crucifixion is composed according to the principles applied in several other representations of this subject by Duccio and his followers, with a multitude of people at the foot of the Cross. These are divided in two triangular groups, the figures behind rising above those in front, as if standing on a sloping ground. To the left are the relatives of Christ, to the right the Roman soldiers. In the free space between rises the slender Cross with a giant figure hanging low down, from arms so thin that one almost fears that they may break. The color-scheme is deep, with different shades of red and green;

the mantle of the Roman centurion to the right is heightened with gold stripes. The gold ground is largely renewed and the picture has been overcleaned.

Wood. Each H. 13⅛ in. W. 8⅝ in.

Old Catalogue No. 14. "Duccio da Siena."

The painter of this picture can be recognized by a marked technical peculiarity: he puts strong lights on the lips and the noses, which stand out as white strokes against the darker color of the faces. The same technical feature can be observed in a small triptych in the Siena Academy (No. 3) ascribed to Duccio, where we find, especially in some of the small scenes on the wings, for instance, the Crucifixion and the Coronation, figures of the same type and execution as in the little Jarves diptych. The mannerism is in both cases so marked that we feel inclined to attribute the two pictures to one master, though admitting that the Siena triptych is somewhat superior in quality. It is also, probably, of an earlier date.

A third picture by the same artist is in Mr. George Blumenthal's collection in New York; it is a small triptych representing on the central panel Christ on the Cross with four saints below, and on the wings four scenes from the life of the Virgin and six saints. The central figure corresponds exactly in design and type to the Christ of the Jarves diptych, and in several of the other figures we find the very characteristic features noted above: long, straight noses marked with white strokes, very small mouths, and small hands. The mantles are drawn very tight around the thin and slender bodies, thereby accentuating the stiffness of the figures. The Blumenthal triptych is the best preserved of all the works known to us by this artist and it shows him in the closest touch with his master Duccio. All the four scenes from the life of the Virgin which appear on the wings are copied from Duccio's Maestà picture,

and the single saints come also very close to certain figures in the large panel.

It is evident that this anonymous painter was a very subtle and able imitator of Duccio, and must have worked in the master's studio for a long while. We find in his works much of the decorative beauty of line characteristic of Duccio at a comparatively early period, but we miss in them the pathos and power which lift Duccio's individual creations to a higher plane. Nevertheless, he is an original and sensitive temperament, more attractive than many of the later, better-known pupils of Duccio.

Rankin in *American Journal of Archæology,* 1895, II. (School of Duccio.)

Perkins in *Rassegna d'Arte Senese,* 1905, II. (Seguace di Duccio.)

SIMONE MARTINI

Simone Martini was the most original and characteristic representative of the Sienese School among Duccio's immediate followers. Born in 1283, he evidently received his artistic education in Duccio's studio. In 1324 he married Giovanna, the sister of Lippo Memmi, a painter with whom Simone henceforward kept a workshop. His first great work was the Maestà in the Palazzo Publico in Siena, dated 1315; in 1328 he painted in the same hall, opposite this fresco, another one representing the Sienese general Guidoriccio Fogliani on horseback. Later on he decorated with frescoes the chapel of Saint Martin in San Francesco at Assisi. Besides these large mural paintings Simone executed a number of easel pictures which are still partly preserved in San Lorenzo in Naples and in the museums in Siena, Florence, Pisa, Orvieto, Berlin, Paris, Antwerp, and in some private collections. In 1339 Simone was called to Avignon to paint in the papal palace, but the works he did there are now entirely destroyed. Simone died at Avignon, in 1344.

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11. SAINT MARTIN DIVIDING HIS MANTLE WITH A BEGGAR

The young warrior saint on horseback has halted just outside the city gate, where he encounters a naked begger. He has extended one end of his mantle to the shivering man and draws his sword to cut it in halves. According to the legend he left the one half to the begger and kept the other half himself.

The knight is wearing a golden buff coat and dark armor; his horse is light brown, and the mantle he is dividing is red. The background is formed by the city wall in brownish and green tones.

Wood. H. 11¾ in. W. 8¼ in.

Old Catalogue No. 46. "Dello Delli."

This little picture is possibly a fragment of some small triptych, or of a larger composition, but perfectly preserved. It might indeed be called a gem of light and sensitive color. The refined, lyrical temperament of the master reveals itself here above all in the harmony of mellow tones. The horse and the two men are somewhat stiff, but the naturalistic characterization of the shivering beggar is most remarkable.

The nearest stylistic resemblances to this picture are to be found in Simone's small panels in the museums in Antwerp, Berlin, and Paris, representing the Annunciation and scenes from the Passion of Christ. All these and some more which probably have been destroyed formed originally a small altar shrine. They were executed during Simone's later years, possibly at Avignon. Here we meet with the same light and delicate colors and the same types, with the long, straight noses, as in the Jarves picture. The rather free and vivid naturalistic characterization of the scene gives us also reason to believe that the Jarves picture was painted at a comparatively late period in Simone's career. In San Francesco in Assisi he treated the same subject on a larger scale in a fresco painting with less marked naturalism and more boldness of line. The intimate feeling and expressiveness of the small panel is, however, hardly reached in the larger painting.

Perkins in *Rassegna d'Arte Senese,* 1905, II. (Seguace di Bartolo di Fredi.)

Berenson, Central Italian Painters, II ed. (Simone.)

LUCA DI TOMMÉ

Sienese painter of the school of Simone Martini. According to Vasari, Luca was a pupil of Barna Senese, a statement which is fairly well supported by the style of Luca's works. In 1355 he registered as the third painter in the Company of Saint Luke in Siena. He was a member of the general council of Siena in 1379, and 1388-1389 he was of the council of the Duomo. In 1389 he assisted Bartolo di Maestro Fredi and his son Andrea in the production of an altarpiece for the cathedral chapel of the Guild of the Shoemakers. He was still living in 1392. There are signed altarpieces by Luca in the galleries in Siena and Pisa which can be taken as starting points for further attributions.

12. ASSUMPTION OF THE VIRGIN

The Virgin sits in an aureole in the shape of the *Vesica Piscis*, full front, with hands clasped. Singing and adoring angels are carrying her upwards. Above, in the trefoils of the Gothic arches and in the spandrels, are seraphims, and higher up on the central gable appears Christ with the heavenly crown for the Virgin. Beneath is seen the open tomb of the Virgin. She is wearing a white mantle ornamented with gold, the angels are clothed in light blue and pink tunics, all richly ornamented with gold. The whole color-scheme is gay and light; the background is gilded. The picture is in good condition and has still its original Gothic frame.

Wood. H. 53⅛ in. W. 26¼ in. (including the whole tabernacle).

Old Catalogue No. 35. "Unknown painter; Sienese school about 1350."

The Assumption of the Virgin, as represented in this picture, was one of the most popular motives in early Sienese art; the Virgin was regarded as the special patroness of Siena. The composition was probably first codified in the form in which

it remained for three or four generations by Pietro Lorenzetti; his picture in the Academy in Siena shows practically the same formal arrangement as the present one. It was repeated by Lippo Memmi (Munich), by Bartolo di Maestro Fredi (Boston), by Andrea di Bartolo (Yerkes Coll.), by Taddeo di Bartolo (Siena) and by a long row of quattrocento painters. The present repetition is most closely connected with the little picture by Lippo Memmi and with the miniature by Nicolo di Ser Sozzo di Tagliacci in Siena.

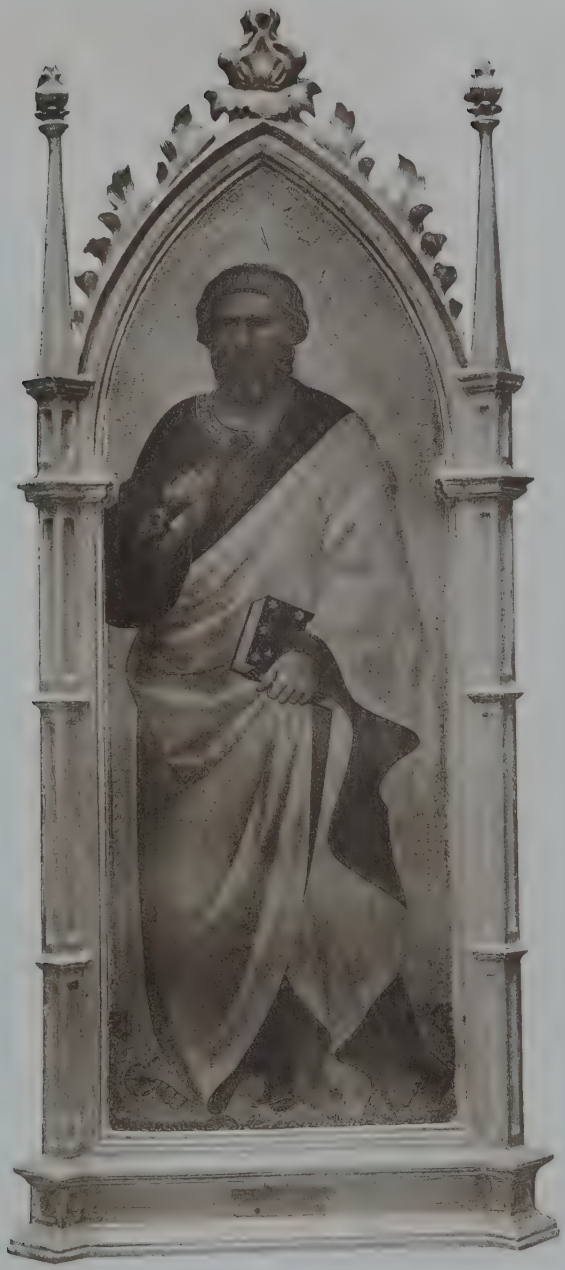
The types of the Virgin and the angels reveal to full evidence the master, Luca Tommé; they are marked by a peculiar rotundity, low forehead, long, straight noses and almond-shaped eyes. The figures are somewhat stiff and inscribed in floating unbroken contours. Luca Tommé's signed altarpiece, representing Saint Anne with the Virgin and four saints, in the Siena Academy, affords the same stylistic characteristics; a comparative analysis of these two pictures can leave no doubt in regard to the identity of the painter. The picture in Siena is dated 1367; the Jarves picture is probably of the same time or a little later.

Rankin in *American Journal of Archæology,* 1895, II. (School of Lorenzetti.)

Perkins in *Rassegna d'Arte Senese,* 1905, II. (Bartolo di Fredi.)

Berenson, Central Italian Painters, II ed. (Bartolo di Fredi.)

Perkins in *Rassegna d'Arte,* 1909. (Luca di Tommé.)



ANDREA DI CIONE, CALLED ORCAGNA

Andrea di Cione was born at Florence in the first decade of the XIV century. In 1344 he was enrolled as a painter in the Guild of the Medici and Speziali, and in 1352 his name was entered in the roll of the Guild of the Stonemasons in Florence. In 1355 he became Capomastro di Or San Michele and in the following year handed in a design for the façade of the Florence cathedral. In the years 1358, 1359 and 1360 he visited Orvieto several times, but seems hardly to have been able to comply with the terms of his contract as master of the construction of the great cathedral in that city, being too much taken up with his other obligations in Florence. It is probable that Andrea died in 1368, that being the date written after his name on the rolls of the Company of Saint Luke, Florence.

Andrea Orcagna is the greatest personality in Florentine trecento art about the middle of the century. Like the later Renaissance masters, he was active not only in painting but also in sculpture and architecture, and this many-sided activity had also its special importance for the development of his style in painting. His figures display a stronger plastic quality than those of other contemporaneous painters, and his compositions show often a marked tendency towards architectonic and sculptural forms. Comparatively few paintings by Orcagna are known nowadays, the large and famous frescoes he executed in Santa Croce and in Santa Maria Novella in Florence having been destroyed. His most important remaining works are the altarpiece in Cappella Stozzi in Santa Maria Novella, executed between 1354 and 1357, and the fragmentary frescoes in the old refectory of Santo Spirito in Florence.

13 and 14. SAINT PETER; AND SAINT JOHN THE BAPTIST

Two wings of a large altarpiece. Saint Peter is standing full face, holding his key and his book. He wears an orange-colored mantle lined with red. Saint John, who is standing three quarters to the right, lifts one hand as if to call attention, and holds a large cross in the other. He has long curling hair and a red mantle lined with blue stuff over a dark goat-skin. Both figures are standing on a rich brocade stuff ornamented with animals of gold on red ground. The background is gold. The back of both panels is decorated with architectural ornaments.

Wood. Each H. 39 in. W. 15¾ in.

Old Catalogue Nos. 25 and 26. "Andrea Orcagna."

These single figures are closely related to Orcagna's three monumental saints in the National Gallery in London. Like all his large paintings, they bear witness to the painter's mastery of plastic form. The figures are characterized by unusual power and firmness of treatment, the bodies are of stocky build, with large heads and long, well-developed hands and feet; their attitudes are distinct and appropriate, showing an effort to contrast full face and profile. The arrangement of the mantles and the careful study of their folds give these figures a place of their own in Florentine trecento painting. We do not know any other master of that time who ever attempted so thorough a study of drapery as Orcagna; even Giotto, in spite of his keen observation of nature and of his plastic sense, does not advance beyond mere generalized suggestion of the form beneath the drapery. The later trecentisti usually lay more stress on fluency of line than on sharply outlined details.

Rankin in *American Journal of Archæology,* 1895, II. (Orcagna.)

Sirén, Giottino. (List of Orcagna's works.)

Reproduced in the *Burlington Magazine,* 1908, and in *Art in America,* 1914.

Berenson, Florentine Painters, III ed. (Orcagna.)

ANDREA DI CIONE, CALLED ORCAGNA

15. ADORATION OF THE MAGI

The composition is developed vertically, not horizontally as usual; the main scene takes place half way up. Here the Virgin is seated under a shed and the three kings stand or kneel before her. At the side of the Madonna two maidens are curiously looking at the gift of the old kneeling king. A little higher up is the manger with Joseph watching his ox and ass; still further up and more distant, towards the background, is the hill on which the shepherds are receiving the glad tidings. Lowest down in the foreground are gathered the horses and soldiers forming the retinue of the kings. All these scenes are taking place at the various heights of a cliff, which is formed in steps.

In the base or foot part of this picture are two roundels containing two half-figures representing the Annunciation.

The color-scheme is very bright with red, blue, pink, violet, green, yellow and gray as the principal tones. The technical execution is remarkably fine. The preservation is excellent.

Wood. H. 39½ in. W. 11⅛ in.

Old Catalogue No. 15. "Simone Martini."

In the old catalogue we read further: "This picture contains in itself all the beauty of pale and shadowless color and graceful composition, which was the strength of the Sienese School, and shows much of the freedom of drawing which Duccio and Simone introduced." This statement, as far as it goes, is not out of place, but it does not justify one in ascribing the picture to a Sienese artist. The picture is as different as it can be from Sienese compositions. Its beauty is not to be found in a decorative rhythm of line against a flat background; it is not a silhouette composition devoid of space and depth, but it is built up like a relief with an accentuation of the different plans, although carried out in colors. It is a direct translation into painting of the methods of relief sculpture. This alone would be strong evidence of the fact that the painter must also have been a sculptor.

Proceeding to a closer study of the individual figures, our attention is attracted by the strikingly sculpturesque treatment of the folds of the drapery, especially in the figures of the Virgin and the kneeling king. We have here, on a small scale, the same sharply broken folds that can be studied in Orcagna's large altarpieces, for instance, the signed one in the Strozzi Chapel. The unusual shape of the picture has perhaps been the cause of a more decided attenuation of the figures than is common in Orcagna's works, but any one familiar with the master's types can easily identify them here. Particularly in evidence are the long, straight nose and the almond eyes set in swollen sockets. The kneeling king is a close relative of Saint Peter in the Strozzi altarpiece; while Mary is a sister to the Virgin in the same picture. But the most interesting figures are the two women—Salome and her friend—who, in their curiosity, are examining the king's myrrh box. These figures, as well as the soldiers who are holding the horses, show a faculty of observing nature of which there is but slight indication in Orcagna's other works. Probably the picture should be dated about the time of the Strozzi altarpiece, that is to say, between 1350 and 1360.

Rankin in *American Journal of Archæology,* 1895, II. ("Not Sienese.")
Reproduced in *Art in America,* 1914.

JACOPO DI CIONE

Jacopo di Cione was the younger of Andrea Orcagna's two brothers (the name of the older was Nardo), and his artistic achievement was simply a declining continuation of the art of the older brothers. The three brothers probably worked together in the same studio about the middle of the century, and several pictures were thus produced in coöperation. It is sometimes hard, even impossible, to tell with absolute certainty which of the three brothers has been chiefly responsible for a picture from their workshop, but as a rule we feel justified in attributing the weaker products to the youngest of the three, Jacopo di Cione. The year of Jacopo's birth is not known; he does not seem to have become an independent master until after Andrea's death. In 1369 he is enrolled in the Guild of the Medici and Speziali; until then he had been working as his brothers' apprentice, and we know that he in 1368 undertook to finish a picture, representing Saint Matthew, which Andrea had begun for Or San Michele. In the following decade (1370-1380) Jacopo worked in companionship with Niccolo di Pietro Gerini, and he is still mentioned in 1394, a quarter of a century after Orcagna's death. The productivity of his long life seems to have been considerable; it was not the quantity but the quality which declined with advancing age.

16. MADONNA SURROUNDED BY FOUR SAINTS

The Virgin is seated on a raised platform and around her stand Saint John the Baptist, Saint Nicholas, Saint Dorothea and Saint Reparata. Above in the Gothic pediment is represented Christ on the Cross between the Virgin and Saint John, who are sitting on the ground. The Gothic marble throne on which the Virgin is seated is placed somewhat towards the background,

and the saints are standing rather far apart, all of which produces a certain effect of space. The colors are vivid blue, cinnobar, amethyst, yellow and green. Gold ground. Original Gothic tabernacle.

Wood. H. 48½ in. W. 21½ in. (including frame).

Old Catalogue No. 31. "Giottino."

The figures do not entirely lack sculpturesque character; the treatment of the folds, especially of John the Baptist's mantle, reminds us of what we have seen in Orcagna's pictures; but the saints look like puppets when compared with Orcagna's statuesque forms. The types are rounder, less significant; particularly characteristic of the Madonna and the female saints is the comparatively long, slightly aquiline nose. The same type is to be seen in Jacopo's most authentic works, for instance, the Saint Matthew picture in the Uffizi, and the picture of San Giovanni Gualberto in the sacristy of Santa Croce, Florence. All these paintings are comparatively early, executed probably before 1370.

Rankin in *American Journal of Archæology,* 1895, II. (School of Giotto.)

Sirén, Giottino. (List of Jacopo di Cione's works.)

Reproduced in the *Burlington Magazine,* 1908, and in *Art in America,* 1914.

17. NATIVITY AND RESURRECTION OF CHRIST

The two motives are given together in a continuous landscape, both in the simplest possible way, with only the most necessary figures. In the Nativity we see the Virgin seated on the ground, holding the Child in the manger with both hands, while Joseph at her side sits asleep and two shepherds are kneeling in adoration.

The Resurrection is represented by Christ floating in the air above the sarcophagus, in front of which four soldiers are sleeping. Bare and rocky

landscape; gold background instead of open sky. The picture, which has the form of a low triangular pediment, has probably originally been the top part of some large altarpiece.

Wood. H. 15⅛ in. W. 35½ in. (including old frame).

Old Catalogue No. 32. "Giottino. Said to come from the Rinuccini Gallery."

The remarks made about the style of the previous picture apply also essentially to this little panel, though it seems to be somewhat later and more decadent. Jacopo's hand is revealed most evidently by the types with the long curved nose.

Reproduced in *Art in America*, 1914.

18. THE HOLY TRINITY, WITH FOUR SAINTS IN ADORATION

God the Father, who is sitting in full front, holds before Him Christ on the Cross; and on the top of the Cross floats the white dove. At the sides of the crucifix are seated the Virgin and Mary Magdalen, Saint John the Baptist and Saint John the Evangelist. The colors of the picture, mostly different shades of red and blue, have lost their brilliancy. The gold background is well preserved, the original Gothic frame is in good condition.

Wood. Cleaned and restored 1915. H. 42⅜ in. W. 20 in. (all over).

Old Catalogue No. 27. "Attributed to Puccio Capanna."

The style of this picture is that of the Cione workshop at a comparatively late period, probably after Orcagna's death. The style discernible in the rather uniform long types, points to some follower of Orcagna, and we are surely not far from right in attributing the painting to Jacopo di Cione. Still, it should be admitted that his hand is not so evident here as in the two previous numbers, the types having a more general Orcagnesque character. Some other secondary master working in the same bottega might possibly have had something to do

with this picture. A similar one is to be found in the collection of Mr. R. H. Benson in London, and we have already some years ago attributed this picture to Jacopo di Cione. A third one is in the Vatican Gallery; it shows exactly the same composition, but is executed by a somewhat later artist. The motive was often used by the late trecento painters.

Mentioned in *Burlington Magazine,* 1908, and in *Art in America,* 1914.

GIOVANNI DEL BIONDO

A Florentine master, active during the latter part of the XIV century, of whom we as yet have very scanty documentary records, but whose style and artistic personality we can study in a number of dated and signed pictures. A signed Madonna by Giovanni at Figline was first published by Conte Gamba in *Rivista d'Arte,* 1907. Another signed Madonna is now in the gallery at Siena. The earliest dated picture by him is of the year 1372, the latest from 1392. Giovanni evidently received his artistic education in the workshop of Orcagna. In his earlier and better works he shows a rather close adherence to the Orcagnesque types and mode of draping; but he never reaches the plastic form and structure characteristic of Orcagna's own figures. Later on, in the seventies, he completed Giovanni da Milano's unfinished frescoes in the Cappella Rinuccini in the sacristy of Santa Croce, Florence, and these paintings show evidence of declining artistic powers.

19. CHRIST AND THE VIRGIN ENTHRONED, ATTENDED BY MUSIC-MAKING ANGELS

This is the central part of a large altarpiece with rich and sumptuous colors. The two main figures are wearing dark blue mantles and carmine red tunics; behind them is extended, by seraphims and cherubims, a cinnobar red carpet with leaf- and bird-pattern in gold. The kneeling angels in the foreground have light green, yellow and white mantles. The general color harmony is very bright but lacking in depth; the technical execution is careful. In the pediment above the Gothic arch, which encloses the main composition, are represented the Christian Church and the Synagogue in the shape of allegorical figures. The first is standing at the side of a baptismal font with a chalice in her hand, while the Synagogue is represented as a blindfolded woman escaping with a child in her arms. Original Gothic frame.

Wood. H. 72¾ in. W. 31⅝ in.

Old Catalogue No. 5. "Unknown painter." It is further stated in the catalogue that "this is a most admirable specimen of the better Græco-Italian work. Its painter must have been a man of great ability and highly trained in the Byzantine science and legendary learning."

This eloquent praise is perhaps a little too much for Giovanni del Biondo. We know him as a rather simple and commonplace painter through his signed Madonna pictures in the gallery at Siena (dated 1377) and in the Misericordia Church at Figline (dated 1392) besides a large number of unsigned but characteristic works scattered over Europe in public and private galleries. The earliest in date are two large representations of the Coronation of the Virgin, one (dated 1372) in Sir Frederic Cook's collection in Richmond, another in the Museo Bandini at Fiesole (dated 1373). Other large triptychs representing the Annunciation and saints are in the Academy in Florence and in the gallery of the Ospedale degli Innocenti (dated 1387). But this is hardly the place to enumerate all the works of this very prolific painter.

It may be of interest, in this connection, to note that in the altar-panel which Giovanni del Biondo painted for the Cappella Rinuccini in Santa Croce (1379) he reveals the same inclination towards theological symbolism which we have observed in the Jarves picture. And there are also other compositions by him containing accessory figures with a purely theological scope and no artistic meaning. Besides that, he tries to give his saints a marked stamp of asceticism, though their gaunt faces and staring eyes oftener evoke an impression far from that of spiritual enlightenment.

Giovanni's stylistic connection with Orcagna's school, pointed out above, can be clearly seen in this Jarves picture and

also in two large altar wings in the Vatican Gallery representing not less than forty saints. These wings are only a little lower than the central panel in the Jarves Collection, and in style they correspond very well with it, showing the same types, the same hands, the same mode of draping and even the same brocade (compare the curtain in the central panel with Saint Lawrence's dalmatic). It seems to us very probable that the Vatican wings and the Jarves picture once formed together a large altarpiece. This was evidently one of Giovanni del Biondo's earliest and best works, probably painted about 1370.

The unusually fine state of preservation which distinguishes this large picture makes it also especially attractive and interesting as a specimen of the decorative art of the Florentine trecento.

Engraved in Fumagalli, Museo di Pittura e Scultura delle Gallerie d'Europa, vol. XIII.

Rankin in *American Journal of Archæology,* 1895, II. (School of Orcagna.)

GHERARDO STARNINA (?)

If we may trust Vasari's story about Starnina's life, the painter was one of the most popular and famous Florentine artists at the end of the XIV century. As there are no signed pictures by him, however, he has had no real place in modern art history, but we believe that Starnina, on grounds given below, may be identified with a painter usually known as "Il Compagno di Agnolo Gaddi."

Starnina is said to have been born in 1354 and to have received his artistic education under Antonio Veneziano. Judging from the works we are inclined to ascribe to Starnina, the main factor in the development of his style seems to have been the art of Agnolo Gaddi. According to Vasari's statement he executed a series of frescoes in the chapel of the Castellani in Santa Croce, but shortly after became involved in the disturbances of the Ciompi (1378), and had to fly from Florence. He journeyed under the protection of certain merchants to Spain. He must, however, have returned to his native city a few years later, because in 1387 he appears in the Libro dei Pittori of Florence. In 1406 he painted, according to Albertini, above the staircase leading to the Palazzo della Parte Guelfa, a fresco commemorative of the sale of Pisa to Florence; and in 1408 he executed certain frescoes in San Stefano at Empoli.

20. SAINT MICHAEL, SAINT JAMES AND SAINT JULIAN

Three standing figures with their attributes. Saint Julian is wearing a light blue mantle over a cinnobar red tunic, Saint James has an amethyst-colored mantle, Saint Michael a blue mantle over a yellow buff coat. The figures have originally been represented in full length, but are now cut off

three-quarter length. A new piece has been added at the top of the panel, and the whole picture has been cleaned and regilded which gives to the bright colors a glaring lustre. The picture evidently once formed part of a large altar triptych serving as a wing to the left of the central panel.

Wood. H. 53¼ in. W. 38 in.

Old Catalogue No. 21. "Attributed to Taddeo Gaddi." In an additional note of the catalogue the information is given that "this picture has been ascribed to Starnina, one of the Giotteschi—a Florentine who lived a little later than Gaddi."

In ascribing this picture to Taddeo Gaddi a confusion has evidently been made of Taddeo and his son Agnolo; the figures show many of the characteristics of Agnolo's style. Still, they are somewhat weaker and looser than in the master's authentic pictures. They were evidently executed by a younger artist under the influence of Agnolo Gaddi. This painter is known among art historians as "Compagno di Agnolo." His very uniform works are found in many public and private collections; for instance, in the Berlin Museum, in the Louvre, in Santa Catarina a l'Antella, in Sant'Ansano di Fiesole, in San Marco (Ospizio; No. 5), in the museum at Empoli, in San Lorenzo in Perugia, in the Lantz Collection, Amsterdam; Bone Collection, Dusseldorff; van Stolk Collection, Haarlem; Martin Le Roy Collection, Paris; Sir Hubert Parry Collection, Highnam Court; D. F. Platt Collection, Englewood, N. J.; and many other collections.

The master of these paintings apparently also worked on Agnolo's frescoes in the choir of Santa Croce, executed probably about 1380 or a little later. But still more predominant is the soft and fluent style of this painter in the frescoes in the Cappella Castellani in Santa Croce. They were painted during the second half of the decade 1380-1390. Vasari tells us that Gherardo Starnina painted the frescoes from the life of Saint

Anthony Abbot and Saint Nicholas in the Cappella Castellani. And Cavalcaselle, accepting this statement by the old biographer, advances the plausible hypothesis that Agnolo possibly began the frescoes but left them to be finished by Starnina. (Storia, Ital. ed., vol. II, p. 229-234.) The pictures mentioned above as works by a "Compagno di Agnolo" are not noted by Cavalcaselle, but if he is right in accepting Starnina as the master of the Castellani frescoes, there can be little or no doubt that Starnina also painted a large number of these Madonnas and altar triptychs. They are, moreover, entirely fitted to form the connecting link between the last Giotteschi, Agnolo Gaddi and Antonio Veneziano, and the first quattrocentisti, Lorenzo Monaco and Masolino.

NICCOLO DI PIETRO GERINI

This painter was probably born about or shortly before the middle of the century; in 1368 he was enrolled as an independent master in the Compagnia di San Luca of Florence. In 1370 he received a commission for a picture for the high altar of San Piero Maggiore, and in 1372 he began another large picture on the commission of the officials of the Florentine mint (la Zecca). This picture, which is now in the Uffizi, was finished by Jacopo di Cione. In 1386 he worked with Ambrogio di Baldese on the frescoes on the façade of the Bigallo in Florence. In 1392 he completed a series of large frescoes in the Chapter House of San Francesco in Pisa, and a few years later he painted another large series of frescoes in San Francesco in Prato. In 1401 he worked with his son Lorenzo and Spinello Aretino on an altarpiece for the church of Santa Felicità in Florence. In 1408 and 1409 he received payments for fresco paintings in Or San Michele. He died in 1415 while he was working on a picture for the high altar of Santa Verdiana, Florence.

Gerini, aided by his son Lorenzo and some other younger painters, kept the most prolific workshop for the fabrication of altar-panels in Florence at the close of the XIV century. Painting was here more or less a trade carried on through a staff of workers. Many of the products of the Gerini bottega have a rather faint personal character, but they are all marked in a very obvious way by the style of the firm or the workshop. The father and the son probably not seldom worked on the same pictures.

21. THE ANNUNCIATION

The Virgin is sitting in a Gothic marble throne with arms crossed; the angel is kneeling, saluting her with raised hand. Both figures appear almost in full profile. They are angular and stiff in their movements and of an

athletic build; the angel's raised arm and hand are immense. The Virgin wears a dark blue mantle over an amethyst-colored robe. The angel Gabriel has a yellow dalmatic on a pink cloak. The throne of the Virgin is partly covered with a red carpet. God the Father is represented as a small figure over the angel. He sends out the white dove towards the Virgin.

The picture has been considerably cut, on top, at the bottom and at the sides. It had originally no triangular pediment, but was of a broader rectangular shape which better fitted the large and angular figures.

Wood. H. 42½ in. W. 51½ in.

Old Catalogue No. 19. "Pietro Cavallini."

The heavily built, angular figures with schematic types and sharply cut features are entirely characteristic of Niccolo di Pietro Gerini. Similar figures are found in all his paintings. A somewhat smaller Annunciation with exactly the same Virgin and the same angel as in this picture belongs to the Fitzwilliam Museum in Cambridge, where it is ascribed to the school of Taddeo Gaddi. Other works of the same style and quality can be studied in the Louvre, No. 1623, Coronation of the Virgin, and No. 1316, a Madonna; in the National Gallery (Baptism of Christ), and in several Italian museums and churches. We only mention the large Madonna on the high altar of Santa Croce, Florence, because the picture is dated 1372. The rather close stylistic affinity between this altarpiece and the Jarves Annunciation makes it probable that the latter picture also dates from the seventies.

Mentioned in the *Burlington Magazine*, 1908.

AMBROGIO DI BALDESE

This artist has been almost forgotten because no signed pictures by him are known. He held, however, quite an important position in the late trecento art of Florence. Milanesi has published several notices about Ambrogio which prove that he was much appreciated and entrusted with important commissions by his contemporaries. According to this authority, Ambrogio was born in 1352 and died October 30, 1429. The earliest paintings by him mentioned in contemporary documents are the frescoes he executed together with Niccolo di Pietro on the façade of the Bigallo, or foundling hospital, in Florence. Payments for these frescoes are entered in the records of the Compagnia della Misericordia, which owned the Bigallo, under the years 1386, 1387, 1392; in 1407 he restored some paintings for the same Compagnia. The frescoes were appraised by Lorenzo Monaco and Mariotto di Nardo in 1406, and as will be shown below, some fragments of them still remain. At three different epochs, in 1389, 1409 and 1412, he executed altar-panels for different chapels in San Stefano a Ponte Vecchio, but these seem all to be lost, or at least not as yet identified. In 1411 he worked again with Niccolo di Pietro and two other artists on some frescoes in Palazzo del Ceppo in Prato, and there are records of certain paintings by Ambrogio for the Compagnia di Or San Michele, but these works are not further specified.

Ambrogio was thus a master of the transition period. The main character of his style is that of the late trecento art, though the greater part of his works were executed during the first decades of the quattrocento.

22. TRIPTYCH REPRESENTING THE MADONNA WITH FOUR SAINTS

The central panel is occupied by the Madonna; the left wing by Saint Peter and Saint Anthony of Padua; the right by Saint Paul and Saint Anthony the Abbot. The Virgin is seated on a marble throne which is hung with an ornamented red carpet; she wears a blue mantle over a white garment sown with gold ornaments. The Child, of sturdy build, sits on the mother's knee, kicking with His feet and lifting His right hand to give a blessing while He grips a little bird in the left. Two angels are at the feet of the Madonna playing viola and mandolin; they have long, floating red and green tunics. Saint Peter, who is provided with two enormous keys and a book, wears an orange-colored mantle over a blue tunic; Saint Anthony of Padua has a white frock; he is holding his usual attributes, the lily and the book. Saint Paul, with the sword, wears a pink mantle over a light green tunic, and Saint Anthony the Abbot has a monk's frock of gray and black. The floor on which the figures are standing is light greenish, the background gold. The three Gothic pediments are decorated with medallions, the middle one containing an image of Christ with the open book, and those on either side representing the Annunciation.

The picture has evidently gone through a rather clumsy restoration at a comparatively remote time. Large parts of the Virgin's mantle and white garment are overpainted and so is the raised hand of the Child. The figures on the right wing, Saint Paul and Saint Anthony the Abbot, are also partly restored, while the saints on the other wing are comparatively well preserved. These two figures, Saint Peter and Saint Anthony of Padua, are in every respect superior to the rest of the picture. They show the master at his best.

The richly carved Gothic tabernacle which frames the whole triptych has also been a good deal restored and entirely regilded, and the inscription on the footpiece has at the same time been repainted.

It reads now as follows: SCS ALBERTUS. SCS PETRUS APOSTOL. ANNO DOMINI MCCCLXX DIE XV APRILE. SCS PAULUS APOSTOLUS. SCS ANTONIUS ABAS. The name "Albertus" was probably originally Antonius, as the saint is clearly characterized with his attributes, and the year was evidently not 1370, but possibly 1420. The whole style of the picture contradicts the earlier date. An attempt to clean the footpiece

proved that the inscription was quite modern and no traces of an older inscription were found.

Wood. All over, H. 97 in. W. 98¼ in. Central piece, H. 64 in. W. 29 in. Old Catalogue No. 16. "Unknown painter of the Sienese School."

The catalogue informs us that the picture comes from the suppressed convent of San Martino alla Selve at Signa, near Florence. The general style of this picture gives full evidence as to its date and origin. It is closely connected with the creations of the Gerini bottega in Florence at the beginning of the quattrocento, but is at the same time marked by individual characteristics which make the master distinguishable from other artists of Gerini's following. The style of this group of painters was of course very conservative and it became, especially in the weaker men, schematized to a degree which makes all distinction between earlier and later works next to impossible; but there is no possibility of mistake as to the general epoch and school. Broadly speaking, the epoch includes about half a century, from 1375 or 1380 to 1425 or 1430, which is fully covered by the activities of Niccolo di Pietro Gerini and his pupils; and it should be clearly understood that these painters were at that time by far the most prolific and popular makers of altarpieces and decorative frescoes for the churches of Florence and its neighborhood.

Ambrogio Baldese belonged to the set. He was probably active already in the seventies of the XIV century, though we have no definite records of his works before the middle of the eighties. Of the frescoes he executed at that time, in company with Niccolo di Pietro Gerini, on the façade of the Bigallo in Florence, an important fragment remains, which was transferred in 1777 from its original place to the interior of the building, in order to be better protected. It represents some

of the wardens of the hospital, "i capitani della Misericordia," delivering to the mothers some children who have been in their care. It is a kind of genre scene, very unusual, indeed, in the Florentine trecento art, and in spite of its restorations it is marked by a definite individual style. As stated above, the records tell us that it was painted by Niccolo di Pietro and Ambrogio Baldese in company. The former painter is well known to us through a great number of works; his harsh and stilted figures are always easily recognizable by any one who has become acquainted with them. They do not appear in the present fresco fragment, and consequently we are justified in assuming that this painting was mainly the work of Ambrogio. Niccolo di Pietro Gerini acted probably in this case, as in so many other similar instances, as a contractor. The painting thus offers a basis for an appreciation of Ambrogio's style, and for further attributions to the same painter.

The figures in this fresco are remarkably stout and sturdy; they are not quite as stiff as in Gerini's works, their forms are fuller, their types rounder. The children in particular are most characteristic, with their stuffed bodies and quadrangular faces, and among the women in the fresco we may draw attention to the one furthest to the left who stands, with two boys in front of her, looking out of the picture. She resembles closely the Madonna of the Jarves triptych, and among the small boys there are several who might be called brethren of the *bambino* in the same triptych.

The stylistic similarities are evident enough to lead us to the conclusion that the painter was the same in both cases, but to prove it in a conclusive way would really involve a long review of several painters of the same group, and that would carry us too far in this connection. Any one particularly interested in the question might, however, test our attribution

by comparing the Jarves triptych with photographs of paintings by Niccolo di Pietro Gerini, Lorenzo di Niccolo, Rossello di Jacopo Franchi and other artists of the same group; and finally, with a photograph of the fresco fragment from the Bigallo. When he is thoroughly familiar with the individual styles of these minor men, we trust that he finally will come to the same conclusion that we have reached after much hesitation and several attempts in different directions.

The connection between Ambrogio's fresco and the Jarves triptych is strengthened by some intermediate links, pictures which may be dated between these works and which show stylistic affinities with both of them. We here enumerate some of these pictures, in order to show that there is a definite artistic personality of whose works a sufficient number still remain to make an empirical reconstruction, and further attributions, possible.

Boston, Museum of Fine Arts; Storeroom: Madonna with Saint Mary Magdalen and Saint John the Baptist. Restored, background regilded.

Florence, San Marco; Ospizio: Large altar triptych representing the Madonna with Saint Zenobio, Saint Mary Magdalen, Saint Francis and Saint Catherine. This is one of the master's most important creations.

Ibidem: Small Madonna, seated on a bank, turned full face. The Child, half reclining, is kicking on her lap, raising the right hand to give a blessing and squeezing a bird in the left. This very sturdy figure recalls the Child in the Jarves picture. The Virgin is broad and powerful, more carefully modelled than most of the master's figures. She carries us over to the Madonnas by Masolino.

Florence, Uffizi; Storeroom No. 4608: Saint Michael, Saint Bartholomew and Saint Julian; a kneeling donor at the feet of

Saint Bartholomew. The three figures form a rather impressive triangular composition; their broad faces and stiff hands are characteristic of Ambrogio.

Ibidem: Madonna with the Child.

Florence, Collection A. Corsi: Madonna with the Child.

Fiesole, Museo Bandini; Sala I, No. 29: Two wings of an altarpiece representing Saint John the Baptist, Saint Anthony Abbot, Saint Mary Magdalen and a male saint.

Paris, Trotti, Place Vendome (1914): Coronation of the Virgin. Small but thoroughly characteristic painting (with some misleading attribution).

Philadelphia, Mr. McIlhenny: Madonna surrounded by six saints. She is holding the Child on her left hand and showing Him a large red rose. A charming picture, possibly by Ambrogio, but hard to define because it has suffered by restoration.

Through all these works, and probably others which still remain hidden under false attributions, Ambrogio appears as a solid and careful painter with a character of his own. He might, besides his close connection with Gerini, have been an associate of Antonio Veneziano—there is something almost un-Florentine in the stoutness of his figures—but he reaches, in his mature works, forms which recall not only men like Giovanni dal Ponte, but even Masolino. The best example of this comparatively mature and full form is the small Madonna in the San Marco Museum. Among the younger painters of the same epoch who resemble him most closely should be mentioned Rossello di Jacopo Franchi, but neither he nor any other of these comparatively well-known minor men of the early quattrocento attain the same fullness of form as we find in Ambrogio Baldese's best creations. In this respect he sometimes comes closer to the new men of Masaccio's and Masolino's surroundings.

IN THE MANNER OF SPINELLO ARETINO

Spinello di Luca Aretino was born in Arezzo about 1333. He painted the altarpiece for the Camaldoli in Casentino in 1361, and worked during the following decade mostly in Arezzo. In the eighties he painted in Florence; 1390-1392 in Pisa; 1404-1410 in Siena. He died in March, 1410. His art is an offspring of the Gaddi school and rather expressive, especially in the large decorative wall paintings illustrating legends and biblical stories. In later years he associated with the Gerini people and his work became somewhat perfunctory in character.

23. SAINT MICHAEL FIGHTING THE DEMONS, AND A LEGENDARY SUBJECT

The picture is divided in halves; to the right we see the archangel, standing on the dragon of hell and thrusting a lance into his open jaws, while a host of smaller soldier-angels drive the demons down a precipice. To the left, some riders are stopping in front of a locked gate which leads into a mountain cave. An old man, who seems to be the gatekeeper, is talking to a small boy who evidently wishes to enter. Higher up in the mountains a cavalcade of riders is approaching. (Why this scene has been called "The Vision of Constantine" remains obscure to us.)

Wood. H. 14 in. W. 29½ in.

Old Catalogue No. 34. "Spinello Aretino."

This little picture, which probably is a fragment of a predella, has at some remote time been so badly overcleaned and scratched that a definite attribution is made almost impossible. Still, from what remains of the original painting it seems to us quite possible that it might have been a work by Spinello, as

indicated by the traditional attribution. The broad types, with the low forehead and the straight nose, recall his figures, and there is also something distinctly Spinellesque in the composition of the cavalcade riding through the mountain pass. Spinello excelled all his contemporaries in the representation of soldiers and horsemen and of fights on land and sea. But as the picture is almost a ruin it gives us a very faint idea of Spinello's fierce and courageous spirit.

XV CENTURY

(QUATTROCENTO)

FLORENTINE SCHOOL

LORENZO MONACO

Very little is actually known about Lorenzo Monaco's life, the reason of this probably being in part that he lived in seclusion as a Camaldolese monk. We have reason to assume that he was born about 1370 and died about 1425, his main activity thus belonging to the first quarter of the XV century. There are several dated works by Lorenzo between 1404 and 1420. It seems that he was a Florentine by birth, and received his first training in the art of painting through Agnolo Gaddi or some other contemporaneous master of the same group in Florence; but his peculiar style was definitely formed later, under the influence of Sienese masters of the school of Simone Martini, like Bartolo di Maestro Fredi. The artistic import of Lorenzo's art is, in fact, more Sienese than Florentine. He is intensely emotional, his drawing is characterized by a rhythmic flow of line which leaves little room for materialistic form. It is most suggestive of his religious temperament, and often highly decorative. Lorenzo Monaco is the artist who, in painting, develops the late Gothic linear style to its greatest perfection; many of his compositions and figures can indeed, with good reason, be compared to Ghiberti's sculptures. His influence on several of the contemporaneous and younger masters, like Fra Angelico and Fra Filippo Lippi, was very important, in spite of the conservative character of his art.

24. THE CRUCIFIXION

The Cross on which Christ is hanging, his figure low and bending, is raised on bare rocky ground. The Virgin and Saint John are sitting on the ground on either side of the Cross, entirely prostrated by their sorrow; the

Virgin lifts her gaze towards Christ, but Saint John turns his head away not to see the horrible spectacle. Two pointed rocks serve as background to these figures, their curved contours forming at the same time a pointed arch which answers on a smaller scale to the upper arch of the panel. There, at the top of the picture, God the Father appears above the Cross. Subdued colors, gold ground.

Wood. H. 25¾ in. W. 14⅝ in.
Old Catalogue No. 18. "Giotto."

Had this little picture not suffered by a crack running through the whole panel, from the top to the bottom, it would be one of the most refined examples of Lorenzo Monaco's art. Its decorative beauty depends principally on the arrangement of the long flowing lines of the rocks and the mantles. They form rhythmic waves, more or less corresponding to the shape of the panel.

The composition is one which Lorenzo has used several times, with some variations in the figures at the foot of the Cross. Most similar to the present one is a little picture in the collection of Mr. Charles Loeser in Florence, which shows essentially the same arrangement of the three main figures, but without God the Father. A comparison of these two reveals, however, a greater flow and freedom of line in the Jarves picture. The painter's style has here reached a higher degree of expressiveness and beauty than in the Loeser picture, where the figures are stiffer, more doll-like and less intense in their emotional expression. Several years must have elapsed between the execution of the two pictures, the one in the Loeser Collection being comparatively early, probably not later than 1405, whereas the Jarves picture must be dated about 1412-1415, that is to say, the time when Lorenzo executed the very large Coronation of the Virgin which is now in the Uffizi. Some of the small predella panels under this large altar triptych show the closest

stylistic affinities with the present picture. Interesting correspondences in style and motive are also to be found in Lorenzo's large figures of the Christ Crucified, with the Virgin and Saint John, in San Giovanni dei Cavalieri in Florence.

Perkins in *Rassegna d'Arte Senese,* 1905, II. (Scuola di Bartolo di Fredi.)

Sirén, Don Lorenzo Monaco, pl. 34. Fully analyzed, pp. 91-92.

Berenson, Florentine Painters, III ed. (Lorenzo Monaco.)

25. ST. FRANCIS RECEIVING THE STIGMATA

The saint is kneeling with raised arms between two rocks. Before him Christ, in the shape of a seraph, is floating down, and the golden rays which emanate from His hands, feet and side touch the same points on Saint Francis' body. To the left, in another opening between the rocks, Brother Bonaventura is watching the miracle. Further on both sides small buildings are seen on the summit of the rocks and tall pines growing in the valleys between. The colors are mainly brown and dark green; gold ground.

Wood. H. 11⅝ in. W. 13⅞ in.

Old Catalogue No. 28. "Agnolo Gaddi."

This little panel has possibly originally formed part of a predella, or of some other composite picture. In style it comes very close to Lorenzo Monaco's earlier works,—especially is the companion brother of Saint Francis entirely characteristic of Lorenzo,—but the execution of the picture does not seem quite fine enough to be by the master's own hand. It does not show the transparence of color, nor the refinement of line which distinguish Lorenzo's authentic creations; and may therefore be regarded as the work of some able assistant in Lorenzo's bottega.

LORENZO DI NICCOLO

Son and pupil of Niccolo di Pietro Gerini. He was probably born about 1370. He worked with his father in Prato, 1392-1395, strongly influenced by Spinello Aretino. In 1402 he received a commission to paint for the high altar of San Marco, Florence, the picture which is now in San Domenico at Cortona. In 1410 he was inscribed in the Compagnia di San Luca. After the death of his father, Lorenzo seems to have come more under the influence of the art of Lorenzo Monaco, though he never was able to realize fully the refinement and suppleness of Lorenzo Monaco's style. He is mentioned as still living in 1440, thus forming one of the links between the old Gaddesque school in Florentine painting and the new art of Masaccio's following. Lorenzo's art is the product of a reactionary rather than of a decadent artistic individuality; he always remained a careful and solid painter of old-fashioned altarpieces.

26. MADONNA, SAINTS AND CRUCIFIXION; A TRIPTYCH

In the centre, the Madonna sits on a cushion with the Child on her knee. He is playing with a gray bird that is perched on the Virgin's lifted finger. On the right wing is represented the Crucifixion; Mary Magdalen is kneeling at the foot of the Cross, the Virgin and Saint John are standing on either side. On the left wing, six saints stand in three rows, one above the other: Saint John the Baptist and Saint James, Saint John the Evangelist and Saint Bernard, Saint Dorothea and Saint Anthony. At the top of the wings is represented the Annunciation.

The Virgin wears a dark blue mantle over a carmine red dress; the saints on the wings have pink, yellow, green, gray and blue mantles; the colors stand out deep and powerful against the gold ground. The picture is as a whole in good condition, only the colors of the central panel having

been rubbed and lost their brilliancy. It has still its original Gothic tabernacle.

Wood. H. 68⅜ in. W. 60⅝ in. (including frame).

Old Catalogue No. 22. "Unknown painter."

The triptych is said to be "one of the most important pictures in the collection," which is true with regard to its preservation but not in regard to its artistic quality. The figures are rather clumsy and their spiritual import is scanty. The types of the Virgin and the Child are very much like those in an altarpiece in the church of Terenzano near Florence, signed by Lorenzo and dated 1402. The six saints on the left wing remind us still more closely of the saints in Lorenzo's large altarpiece in Cortona, the Coronation of the Virgin, signed and dated 1401. The sharp drawing of their straight noses and narrow eyes is entirely characteristic of the master and so is the stereotyped bent position of the heads. The Crucifixion on the other wing is a more dignified and expressive representation of the subject than we usually find in this class of late trecento paintings.

Reproduced in the *Burlington Magazine,* 1908.

27, 28. TWO ALTAR WINGS

Each has two saints, viz.: Saint Augustine and Saint Lucia; Saint Dominic and Saint Agnes. Saint Augustine is wearing a bishop's mantle of green, ornamented with a gold pattern, and he holds the staff and the book in his hands. Saint Lucia has an amethyst-colored mantle and holds a vase with a flame in her left hand, the martyr's palm in her right. Saint Dominic has his black frock over the white dress, and holds a lily and a book in his hands. Saint Agnes, who is standing with the lamb on her arm, has a cinnobar red mantle. All four are standing on green carpets. Gold ground. Medallions with pictures of the four evangelists in the pediments of the Gothic frames.

LORENZO DI NICCOLO

Wood. Each H. 44 in. W. 28¾ in. (including frames).
Old Catalogue Nos. 23 and 24. "Andrea Orcagna."

These figures illustrate a somewhat later stage in the development of Lorenzo di Niccolo's art than the triptych described above. Their style is already of the beginning of the XV century, the time of Lorenzo Monaco, when the Gothic swing began to dominate the lines of the Florentine saints. The figures are somewhat lanky; their heads comparatively small in proportion to the bodies, but the types are easily recognizable, showing the same sharply cut features as the saints on the wing of the Madonna triptych. The color-scheme has become somewhat brighter and more lustrous. Several years have probably elapsed between the execution of the triptych and these saints. The former picture still shows a predominating influence of Lorenzo's father Niccolo; the other two were evidently painted at a time when Lorenzo had come in closer contact with Lorenzo Monaco's art. A large triptych representing the Coronation and four saints, in the Cappella Medici in Santa Croce—dated 1408—which is traditionally, and with good reason, attributed to Lorenzo di Niccolo, more closely approaches these saints in style and feeling. It seems at least evident that they are not earlier, probably a little later, than this dated altarpiece.

Rankin in *American Journal of Archæology,* 1895, II. (Orcagna.)
Reproduced in the *Burlington Magazine,* 1908.

LORENZO DI NICCOLO

28. Altar Wing

MARIOTTO DI NARDO

This is another reactionary personality, working during the first quarter of the XV century but still continuing the stylistic traditions inherited from the late trecento painters in Florence. He was the son of a sculptor, Nardo di Cione, but probably learned craftsmanship in the Gerini workshop. His earlier paintings show close stylistic affinities with the works of Lorenzo di Niccolo and Jacopo di Cione. Later he seems to have felt the influence of Lorenzo Monaco's art more strongly. The earliest dated work by Mariotto known to us is an altarpiece in San Domenico, a Villamagna which, according to documentary evidence, was executed 1394-1395. In 1398 and 1404 Mariotto worked for the Florentine cathedral. He was enrolled in the Guild of Saint Luke in 1408. His latest work is a large altar triptych in the collection of Marchese Serristori, Florence, dated 1424. The same year, on April 14, he made his will and probably died shortly afterwards.

29. SCENES FROM THE LEGEND OF SAINTS COSMO AND DAMIAN

These two youthful saints, called the "silverless healers," were regarded as helpers of the sick and the rescuers from danger. We see a woman invoking their help at an altar decorated with their images when the devil disguised as a priest tries to lead her astray. In the next scene she is returning homeward on horseback; the devil is again at her side pushing her from the horse, but in the same moment the two helpers, followed by angels, float down from heaven to hold her up.

The object of her journey was to call the two saints to help her husband who had an incurably diseased leg. Finally we see them performing the operation while the man is lying asleep on his bed and the woman is sitting at the bedside, also asleep: the two doctors replace the diseased leg by that of a

Moor who had just died. The colors are bright but have lost much through old restorations. Gold ground.

Wood. H. 9⅜ in. W. 29 in.

Old Catalogue No. 36. "Lorenzo di Bicci."

This little picture has evidently formed part of a predella under some altarpiece dedicated to Saints Cosmo and Damian. It is thoroughly characteristic of Mariotto's later period, when his drawing became rather loose and weak, the figures being more or less structureless dolls in fluttering draperies. Very close stylistic references to this little picture may be observed in the long predella in the Academy in Florence (No. 141), representing scenes from the life of the Virgin. Both pictures reveal some parallelism with Lorenzo Monaco's works, though in a rather coarse form. They probably were painted in the second decade of the XV century.

Reproduced in the *Burlington Magazine,* 1908.

GIOVANNI DAL PONTE

This painter was a younger contemporary of Lorenzo Monaco, under whose influence his style was formed. He was born in Florence in 1385 and died in 1437. The name of "dal Ponte" he received from the situation of his workshop close to Ponte Vecchio. There are no signed works known by him, but according to documentary evidence he painted some frescoes in the chapel left of the choir in Santa Trinità, Florence. As the style of these frescoes is strikingly individual it has become possible to attribute to the same painter a number of easel pictures, most of which are to be found in Florence or its neighborhood.

Vasari in one of his *Vite* confounded Giovanni dal Ponte with Jacopo da Casentino (an older painter), and that is the reason why the latter name very often has been used for works by Giovanni. This artistic personality has thus been known only under a false name until recent years. Full documentary evidence of his life was published by Herbert P. Horne in the *Burlington Magazine*, August, 1906.

30. SAN GIOVANNI GUALBERTO AND HIS ENEMY BEFORE THE CRUCIFIX IN SAN MINIATO AL MONTE

The crucifix above the altar is bowing to them in token of approval. The saint, who has thrown away his weapons, is raising the enemy from his kneeling position before the altar. The painter has thus combined two incidents which, according to the legend, took place at different times: the reconciliation of the two men, and the miracle of the bowing crucifix. At the entrance to the church a soldier is holding the knight's black horse. The

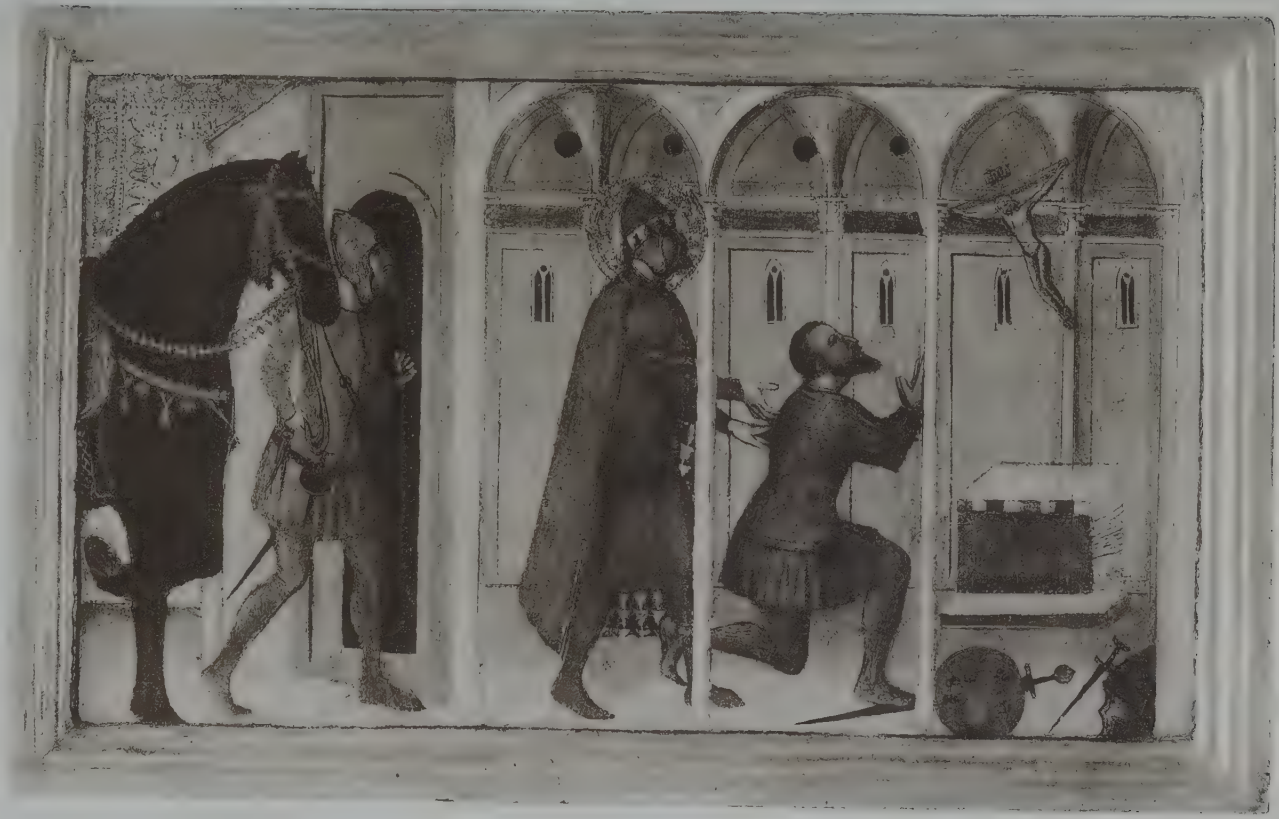
standing figure wears a cinnobar red costume, the kneeling man a blue coat; the architecture is painted in greenish and gray tones. Gold ground.

Wood. H. 14½ in. W. 22⅞ in.

Old Catalogue No. 30. "Jacopo da Casentino."

The attribution of the old catalogue is well accounted for by the above-mentioned fact that most of Giovanni's works have been, since Vasari's times, attributed to Jacopo da Casentino, in spite of Jacopo being a master of the middle of the XIV century, while Giovanni worked at the beginning of the next century. Giovanni's hand is easily recognizable in the somewhat harsh and powerful figures with sharply cut types, marked by long noses, and in the bright coloring, especially the luminous cinnobar red. As a good example for comparison may be mentioned a Madonna surrounded by angels in the Fitzwilliam Museum in Cambridge; the characteristic type with the long aquiline nose is here most evident. The brightly colored predella in the Uffizi, representing scenes from the life of Saint Peter, offers also stylistic correspondences with the present picture, though it shows a bolder sweep of line and a more monumental composition. Giovanni dal Ponte is as a whole a transitional master of great interest; in his work influences meet, both from the late Gothic school and from the new naturalistic art, inaugurated by Masaccio.

Reproduced in the *Burlington Magazine,* 1908.



ANDREA DI GIUSTO

The full name of this painter was Andrea di Giusto di Manzini, but he signed himself simply Andreas de Florentia on a picture dated 1437 and now conserved in the storeroom of the Uffizi. According to contemporary documents he worked in 1424 with Bicci di Lorenzo in Florence. In 1427 he assisted Masaccio at Pisa. In 1436 he undertook the commission of painting an altarpiece for Santa Lucia de Magnoli for the price of 60 fiorini. Towards the end of his life he executed certain frescoes from the life of Saint Stephen and Saint Lawrence, in the cathedral at Prato. He died September 2, 1455.

Andrea di Giusto remained his whole life a poor compilator and never succeeded in forming an individual style of his own. His pictures from different epochs are evident proofs of his vain attempts to imitate the great masters of that time. First he was under the influence of Masaccio, but later on Lorenzo Monaco and Fra Angelico became his models. There are paintings by Andrea which are almost copies of works by these masters, but his hand is always recognizable in the very marked defects, such as the deformed hands, the insipid long faces with the oblique noses, and the staring eyes.

31. THREE SAINTS: SAINT ZENOBIO, SAINT FRANCIS AND SAINT ANTHONY

All three stand turned towards the left. The picture has evidently formed the right wing of some large altarpiece; the top of it has been cut off. Saint Zenobio is wearing a bishop's mantle of dark violet, Saint Francis a brown, and Saint Anthony a gray frock. Gold ground.

Wood. H. 30¼ in. W. 18¾ in.

Old Catalogue No. 40. "Fra Angelico."

This picture shows Andrea di Giusto's style in its most Fra Angelico-like aspect. It approaches most closely to the picture in the storeroom of the Uffizi signed Andreas de Florentia and dated 1437. It exemplifies the highest quality of workmanship ever attained by Andrea. According to information communicated by Mr. Langton Douglas, a corresponding wing of the same size and style as the present one is in the possession of Mr. E. S. Sidney at Richmond, England. Both panels were originally parts of some large altar triptych.

Described in the *Burlington Magazine*, 1908.
Crowe and Cavalcaselle, History, ed. L. Douglas, vol. IV, p. 64.

MANNER OF ANDREA DI GIUSTO

32. THE AGONY IN THE GARDEN

Christ is kneeling in the midst of a rocky landscape receiving the chalice of suffering from an angel who is floating down towards Him. In the left-hand corner of the picture the three sleeping apostles are sitting on the ground and leaning against each other. They wear mantles in red, pink and yellow tones; Christ has a blue mantle. The landscape is brown.

Wood. H. 11¾ in. W. 15¾ in.

Old Catalogue No. 29. "Unknown painter, of the school of Taddeo Gaddi."

This little picture is of very inferior quality; its style is so commonplace and without definite character that it hardly can be attributed with certainty to any known master. It shows, however, certain peculiarities in the treatment of the wavy draperies and the oblique types which point towards Andrea di Giusto.

FLORENTINE PAINTER ABOUT 1440

This painter can be studied in several cassone pictures (fronts of bridal chests) in the Musée Cluny in Paris and in the Victoria and Albert Museum, London. His style was formed mainly through influence from Uccello. He is one of the earliest and ablest of the Florentine cassone painters.

33. TOURNAMENT IN THE PIAZZA SANTA CROCE, FLORENCE (CASSONE)

To the extreme left is the old unfinished façade of the church of Santa Croce, at that time decorated with a fresco painting by Bicci di Lorenzo. The background is formed by palace walls, and in the midst is an open loggia, where the judges of the tournament are seated. The windows of the palaces are filled with spectators, both ladies and gentlemen, and are hung with carpets showing large geometrical patterns. The arena is closed in by a board fence in the foreground, on the outer side of which a number of curious boys and men are gathered, some standing on benches to look over, some looking through chinks and knot-holes. On the other side of the fence the tournament is going on between two parties, each distinguished by a large banner. The figure on the banner to the left is the god Chronos, who is holding an hourglass, while the other banner, to the extreme right, displays the goddess Fortuna, sitting in a boat. Some squires are hurrying with horses towards the midst of the arena, where the fight has come to a decisive point. A knight of the right-hand party is unhorsed by his opponent and caught by his squire. This causes some excitement among the judges, and the heralds blow their horns for a halt in the joust. Behind this pair, closer to the palace wall, two other knights are jousting; the horse of the assistant is marked by the name Francesco. At a table in the background some men seem to be busy repairing and selecting lances, and further to the right is the *carro* of Venus, with the goddess rising out of flames. A great number of squires on both

sides are rushing between the riders to take care of the horses and assisting their lords in different ways. Several of the participants in the tournament are to be distinguished not only by their coats of arms but also by the names written on the trappings of the horses; for instance Scipione, Antonio, Francesco, Sernoco, Carloto. There are in all about one hundred and twenty-five figures in this picture.

The color-scheme is opaque; the horses are mostly black, light gray and white; the men have many-colored costumes, but most of them are dark; the architectural parts are grayish and pink, the board fence yellow; gold is used only very sparingly in ornamentation.

Wood. H. 19¾ in. W. 62⅛ in.

Old Catalogue No. 45. "Dello Delli."

The unusual interest and value of this picture are chiefly dependent on its illustrative qualities. It is probably the best illustration of its time, now existing, of one of the great Florentine tournaments which were regarded as the principal features at great festival occasions. It has been suggested by Professor P. Schubring that the picture represents the tournament held in 1439 during the festivities arranged in the honor of Pope Eugenius IV and the Greek members of the Council of Ferrara who moved over to Florence. The suggestion is acceptable, at least in regard to the epoch of the picture.

The style of the painting is marked by a remarkable ease and liveliness in handling the small figures in excited action. The painter manifests a very keen power of observation and considerable ability in suggesting momentary impressions. The horses form the least naturalistic part of the picture; they are done in accordance with Uccello's somewhat wooden models. The painter has evidently also aimed at some perspective construction, but was in this regard less successful. The figures in the foreground are evidently drawn on a smaller scale, in order to give more importance to the principal scene. This

deliberate disregard of relative proportion adds to the decorative value and psychological interest of the picture.

As already stated, this picture belongs to a group of cassone paintings of which one is in the Boston Museum and four in the Musée Cluny in Paris (Nos. 1707, 1708, 1710, 1711); these represent motives from ancient history, partly the story of Æneas. Professor Schubring informs us that there are other works by the same artist in the Victoria and Albert Museum in London (1859, 5804, Magnanimity of Scipio) and in the collection of Sir Hubert Parry at Highnam Court. But the present picture is the only one which gives an illustration of the contemporary life in Florence.

Reproduced in the *Burlington Magazine*, August, 1907.
Schubring, Cassoni, No. 140.

FLORENTINE PAINTER ABOUT 1450

This painter was probably at the head of a workshop which was mainly occupied with decorating cassone fronts. He was perhaps more of a craftsman than of an artist; we do not know any other works by him than cassone fronts and some miniatures in a Virgil codex (in the Biblioteca Riccardiana, Florence). His style is, however, very distinct and easily recognizable; it was evidently formed under the influence of Uccello, though the painter had very little understanding of Uccello's innovations in regard to perspective and rendering of cubic form. He remains a naïve story-teller, whose pictures have little reference to nature, but a good deal of charm as imaginative interpretations of ancient mythology and history.

34. INCIDENTS FROM THE HISTORY OF ÆNEAS AND DIDO

As related in the Æneid of Virgil. Furthest to the left Juno is talking to Æolus, asking him for a storm (Æneid, I. 50-80). In the centre the ships of Æneas are wrecked by the storm, masts and rigging are carried away and the men are washed overboard (Æneid, I. 89-91). Some of the ships have armorial bearings painted on their sides, possibly indicating the families for which these cassones were done. The winds are rushing out of the cave of Æolus, and they are all marked by names like Ponente, Levante, Nezzodi, Tramontana, Maestale, Libecio. Further to the right Neptune appears on a richly gilded chariot drawn by sea-horses; two of the winds, Zefiro and Euro, are before him. This is the "Quos ego" of Neptune (Æneid, I. 145-147). Æneas and Achates are landing in Lybia, where they meet Venus dressed as a huntress (Æneid, I. 305-400). Higher up we see Venus disappearing from mortal sight (Æneid, I. 402 ff.). The water is dark green, with white tops on the waves, the rocks are gray, the ships black and yellow with white sails; the figures have abundantly gilded costumes.

Wood. H. 19¼ in. W. 64¼ in.
Old Catalogue No. 43. "Paolo Uccello."
This cassone front is the counterpart of the following one.

35. FURTHER INCIDENTS FROM THE HISTORY OF ÆNEAS AND DIDO

On the left Æneas is represented hunting, killing a deer for his followers (Æneid, I. 184-193). In the centre Æneas and Dido meet in the temple of Juno in Carthage (Æneid, I. 601). The temple is decorated with representations from the Trojan War (I. 483-485). Further to the right the building of Carthage is going on (Æneid, I. 423 ff.). Æneas and Julus are landing at Latinus in Latinum. Rome is here represented by several characteristic buildings, such as the Pantheon, the Capitol, the Aracoeli church, the Column of Trojan and the Castel Sant'Angelo (Æneid, VII, 107 ff.). In the right corner is represented the Augury of the pigs.

The color-scheme is the same as in the previous picture; the richly gilded and ornamented costumes stand out with striking effect against the dark green landscape and gray buildings.

Wood. H. 19¼ in. W. 63¾ in.
Old Catalogue No. 44. "Paolo Uccello."

One of these cassone fronts was described by W. Rankin, in the *Burlington Magazine,* May, 1907, but the most complete and detailed interpretation of the motives was given by Professor Ch. Hülsen in a "Paper read before the British and American Archeological Society of Rome," February 21, 1911, and printed in the publication of the society. He gives the quotations from Virgil to every single scene in these pictures, and points out their references to the miniatures in the Virgil codex of the Riccardiana Library. The miniatures and the cassone fronts are evidently painted by the same artist. Some other incidents from the Æneid of Virgil are represented on two cassone fronts in the Kestner Museum in Hanover;

they form together with the Jarves cassones a special group. The same master's style is, however, recognizable in several other cassones, for instance two in the Lanckoronski Collection in Vienna, representing scenes from the history of Odysseus; and one in the Museo Stibbert, Florence, with motives from the same story.

Reproduced in the *Burlington Magazine*, May, 1907.
Schubring, Cassoni, Nos. 223-224.

Sometimes called the "Cassone master." (Cf. Venturi, *Storia dell'arte italiana,* VII, I, 431.) He is so closely related in style to the previous one that we must assume that they kept a workshop together and possibly coöperated in some paintings. Still, the two men should not be treated as one artist, as some critics have tried to do.

36. THE VISIT OF THE QUEEN OF SHEBA TO SOLOMON

The richly attired queen of the East approaches the wise old king in front of Solomon's temple in Jerusalem. The king takes her right hand in both of his. She is followed by a retinue of courtiers and ladies, all in very rich costumes and fantastic headdresses. A dwarf is prominent in the foreground. Further to the left her followers are still on horseback, and higher up in the picture we see them riding out from a fortified city. King Solomon is also attended by a large number of courtiers and state officials; closest behind him is an old man with a book. The dresses and headdresses are fantastically rich and ornamental. The temple of Solomon is built like a Renaissance basilica with a nave and two aisles; on the lower wings stretching out from the central building stand small putti carrying heavy gold garlands. The color-scheme is deep and rich, with much ornamental gold in the dresses of the figures.

Wood. Cleaned in 1915. H. 18 in. W. 59½ in.

Old Catalogue No. 69. "In the manner of Piero della Francesca."

This is one of several cassones representing the Visit of the Queen of Sheba to Solomon, all of which originated in the same workshop. The best-known among them are the so-called "Dini-cassones" in the Victoria and Albert Museum, London; two cassones in the collection of the Earl of Crawford, London;

and the one in the Boston Museum of Fine Arts. The compositions of all these pictures are similar in their main parts but varied in details. The subject seems to have been a specialty of this workshop, and was regarded as particularly well fitted for the decoration of bridal chests. It offered splendid opportunity for a display of gorgeous costumes and rich gold ornamentation. The decorative effect of these pictures is hardly surpassed by any other cassones of the time.

The figure-style of the master is marked by certain peculiarities, for instance, the very large hands usually kept in a stiff position with the thumb at right angles to the other fingers. The heads are also very large in proportion to the bodies, and they appear still more so because of the enormous caps and hats. The types of the old men, with their long beards and straight noses, reveal their derivation from those of Uccello and Masaccio. But the painter transforms these monumental models into small toylike figures.

Several other works from the same bottega could be mentioned, as, for instance, two cassones in the Museo Civico in Venice, and a particularly large and fine one in the Victoria and Albert Museum in London, representing the Triumphs of Love, Chastity and Death.

Reproduced in *Burlington Magazine,* May, 1907.
Schubring, Cassoni, No. 195.

MASTER OF THE CARRAND TRIPTYCH

A Florentine painter of the middle of the XV century, whose real name as yet remains unknown. The temporary descriptive name under which he is known has been derived from his most important work—an altar triptych in the Carrand Collection in the Museo Nazionale in Florence. He was once tentatively identified with Francesco Pesello, the father of Pesellino, but this identification is now generally rejected as not convincing. He seems to have been a contemporary of Domenico Veneziano and, like this master, was strongly affected by the new naturalistic trend in Florentine art about the middle of the century. He might have been a pupil of Uccello or Castagno and was possibly later on influenced by Baldovinetti. His most important works, besides the triptych in the Carrand Collection, are predella pictures in the Casa Buonarotti in Florence and in the museum at Montpellier, a crucifix in San Donnino, near Florence, and Madonnas in the possession of Dr. Weisbach, Berlin, and of Mr. John G. Johnson, Philadelphia.

The painter was first discussed by Dr. Weisbach in Jahrbuch der Königl. Preuss. Kunstsamlungen, 1901.

37. SCENES FROM THE LIFE OF A HOLY HERMIT

Furthest to the left we see the hermit, an old man with a long white beard, sitting on a bench outside his cell. He is receiving a message from an angel, who comes floating down through the air. In the next scene he is stepping out from the hut, with a monk's frock on his arm, to meet a naked youth who, having put off his worldly clothes, is about to don the monastic robe. The hermit has no individual sign or characteristic; he might be Saint Paphuntius, who according to the legend received several heavenly messages. In the lower part of the picture we see the same hermit (or another closely resembling him) exorcising a devil. The young man who is

possessed is held in a kneeling posture by two companions, while four others stand around as spectators, evidently much amazed by the miracle. The landscape is formed by gray rocks, on which some trees and shrubs are scattered. There are some red, green and yellow tints in the costumes of the men, but the general tone of the painting is a grayish brown. The picture has evidently been sawn out of a larger panel which contained several scenes from the life of the same hermit.

Wood. Cleaned and restored 1915. H. 13⅜ in. W. 17⅝ in.

Old Catalogue No. 54. "Unknown painter. Sienese picture of the fifteenth century."

Our attribution in this case may be liable to excite the opposition of students who are not entirely familiar with the master in question. But is it not, after all, by such attributions that the study of history of art is best furthered?

The master is a second-rate man in early quattrocento art, but his conceptions are remarkably original and his style is distinguished by certain peculiarities of design which make his works interesting subjects for formal analysis.

If, to begin with, we ask about the general derivation of his art, as revealed in this little panel, there can hardly be more than one answer: Paolo Uccello. The connection with this great master of awakening naturalism is perfectly evident, both in the general composition and in the drawing of the single figures, especially the nudes. We like to draw particular attention to the close stylistic relation between the nude youths in this picture and similar figures in certain drawings of Uccello's following, belonging to the National Museum in Stockholm and to the Uffizi Gallery in Florence. Any one familiar with the Stockholm drawing of ten nude men and a bear around a water basin will recognize its close stylistic relation to this picture.

But if we want a more definite attribution we have to leave the drawings and seek relations among extant paintings. The

Carrand triptych in the Museo Nazionale in Florence, already mentioned, is a somewhat bulky piece which at first sight does not seem to correspond very well in style with the present little fragment of a picture. It is only after proceeding to a closer study of certain details in this triptych that one begins to find its similarities to our picture. Take, for instance, the Coronation of the Virgin, represented at the top of the central panel in the triptych. The draping of the mantles is here particularly characteristic; the folds are puffy and separated by sharply outlined curves, the stuff is heavy and stiff, almost as if soaked in plaster. Exactly the same treatment can be seen in the mantles of the figures which form the lower group in the Jarves panel. The poorly drawn, large, almost rectangular hands are also very prominent in both pictures, especially when they are kept in a straight vertical position. Proceeding to the types, we draw attention to the similarity between the face of Christ and that of the hermit in the little panel: the eyes are round and staring, the mouth is very small and the ears are excessively large; and most characteristic is the way in which all these features are outlined with sharp black contours. It is not only a general likeness of features and design, but a striking correspondence in technical methods and execution. There is hardly room for any doubt as to the identity of the master.

The connection is, however, still more strengthened by intermediary links. As stated above, several pictures are for good reasons given to the "Carrand master"; the best known among these are the predellas in the Casa Buonarotti and in the museum at Montpellier, and two Madonnas in private collections. The predellas are evidently somewhat later, freer and more mature works. The Casa Buonarotti predella, especially, is a gem of naturalistic representation. Still, even here, we find in the naked youths striking resemblances to the nudes

of the Jarves picture. Of the two small Madonnas the one in the possession of Dr. Weisbach in Berlin is an early work by the "Carrand master." The Virgin and the two saints of this picture are comparatively stiff and primitive, and they reveal the somewhat uncouth mannerism of the painter in an elementary form. The correspondences between the monks of that picture and the hermits of the Jarves panel are so intimate that the figures could be interchanged without causing any break in the style or appearance of the two paintings. The particular features of types and draping, to which attention has already been drawn, are most prominent, and form throughout the safe basis for our identification of the master.

The Jarves picture must have been a very early performance by this interesting man; it lacks much of the daintiness to be found in the Casa Buonarotti predella, which once caused its attribution to Pesellino. But on the other hand it is filled with that almost scientific interest for exact representation, that strongly naturalistic bent of feeling and thought, which the painter learned from Uccello and intermingled, in a charmingly naïve way, with reminiscences of old-fashioned trecento art.

As said above, the picture is a fragment sawn out of a larger panel, and we have lately found nine more parts from the same panel, representing various scenes from the lives of the Hermits, of the Thebaid, in the Christ Church Library at Oxford. These pictures were bought by the poet Walter Savage Landor in Florence about 1820-1830 and appear in the new catalogue as Nos. 21-29, "Florentine School, early XV Century." They are in part much repainted and some of them have been enlarged by the adding of new pieces at the sides.

Perkins in *Rassegna d'Arte Senese,* 1905, II. ("Pittore senese ignoto.")

FOLLOWER OF ANDREA DEL CASTAGNO

An unknown painter strongly influenced by Castagno, working about 1450-1475. It seems likely that the painter was of provincial origin, although he received the determining artistic influences in Florence.

38. THE DORMITION OF THE VIRGIN

She lies extended on a bier which is covered with an Oriental carpet. Christ and the apostles are standing behind and on the sides of the death-bed. Christ is holding in His arms the soul of the Virgin in the form of a newborn baby. Saint Peter, who stands at the side of Christ, is reading the death mass, and some of the other apostles are also holding open books as if they were assisting Saint Peter. The room is indicated by slender arcades on both sides and a stone wall in the background. The color-scheme is light; the Virgin is robed in white; Christ has a light blue mantle, while the mantles of the apostles are orange, red, pink, yellow and white. The paint is laid on very thin, but the figures are outlined with black.

Wood. H. 11½ in. W. 27½ in.

Old Catalogue No. 58. "Unknown painter." In addition to the description of this picture it is stated, however, that "this very archaic picture has been ascribed to Buffalmaco, but is thoroughly Umbrian in character."

This statement must surprise any one familiar with quattrocento painting in Umbria and Tuscany, as the picture reveals such a decided Florentine character, being closely allied to the school of the leading realistic master of Florence about 1450-1460. It shows an exaggeration of Andrea del Castagno's sturdy and uncouth apostles, as we know them from his representation of the Last Supper in San Apollonia, Florence. The types in the small picture are evidently modelled on those in

the large fresco, though with very little understanding of the emotional expression and individualization which distinguish the characters of the Last Supper. The rather summary treatment of the mantle folds may also be derived from Andrea del Castagno, but the painter imitates only the most external traits of the master's works, and exaggerates them. He is a very unskilled technician, outlining his figures very heavily and handling the brush in a coarse way. Since the picture has a large crack, has been trimmed on all sides, and has been subject to restorations at different times, it appears now even less attractive than it probably was in the beginning.

NERI DI BICCI

Born in Florence 1419; son and pupil of the painter Bicci di Lorenzo, influenced by Domenico Veneziano and Fra Angelico. He has left a diary of his daily occupations which goes to show that he was one of the most prolific painters, and kept a large studio in which several younger painters like Francesco Botticini, Cosimo Rosselli and Giusto d'Andrea assisted him. His numerous altarpieces and other pictures prove that he knew well the mechanical side of his occupation, but was lacking in creative imagination. The ornamental effect of Neri's pictures, with their bright colors and rich gold, is often striking, but the figures are mostly badly drawn and reveal no emotional qualities. The records of Neri di Bicci fall between 1453 and 1475; he was still alive in May, 1491, but died probably during the same year.

39. SAINT NICHOLAS THROWING BALLS OF GOLD TO THE DAUGHTERS OF THE POOR NOBLEMAN

According to the legend he thus saved three girls from infamy, securing them honorable matrimony. The young saint is represented standing on his toes in order to reach up to the small window through which he is throwing the golden balls. In the room we see the three poor girls, two sitting asleep, the third rising in astonishment when she sees the gold on the floor. The father of the girls is entering through the door to the right clasping his hands in amazement and thankfulness over the miracle. He wears a long blue robe; the girls have red, green and blue dresses, the saint a short red tunic and blue stockings; the architecture is gray.

Wood. H. 12½ in. W. 12 in.

Old Catalogue No. 62. "Neri di Bicci."

This little painting is one of Neri di Bicci's most refined and attractive creations. The master, who generally is depreciated because of certain mannerisms in drawing and lack of imaginative expressiveness, has here given a remarkable touch of intimacy and refinement to his presentation of the legendary subject. The figures are dainty and move with ease on the scene composed by the simple room, though their types are somewhat clumsy, with the usual thick potato nose of Neri's people. They may be compared, for instance, with the figures in the altarpiece in Santa Felicità in Florence, representing the saint with her sons.

The fine preservation of this little picture, which may have formed part of a predella, adds also to its attractive character. Another piece from the same predella, representing Saint Nicholas saving three youths from being beheaded, was formerly in the Toscanelli Collection in Florence.

Rankin in *American Journal of Archæology,* 1895, II. ("An insignificant panel . . . which shows an early bit of nature study.")

GIUSTO D'ANDREA

This painter was the son of Andrea di Giusto di Manzini, the assistant of Bicci di Lorenzo and Masaccio (cf. No. 31 of this catalogue). Giusto was born in 1440, and according to the records he has left about his own life, he became at the age of seventeen an apprentice in Neri di Bicci's workshop. Judging from Neri's "Libro dei Ricordi," Giusto worked here chiefly between 1458 and 1460, but at the end of July, 1460, he "struck" in order to work with Filippo Lippi. This "strike" does not seem however to have lasted long, because the same year he concluded a new business agreement with Neri. In 1460 Giusto also was enrolled in the Compagnia dei Pittori in Florence. It is very likely that he more than once assisted Fra Filippo about this time. Somewhat later, in 1465, he went with Benozzo Gozzoli to San Gimignano to assist in painting the frescoes in San Agostino. He worked here until 1468. The remaining years of his life were probably mostly spent in Florence, in executing altar-panels for minor churches in that city and its neighborhood. Giusto died in 1498. His records about his own life have been published in Gaye's "Carteggio" and the most important dates are found in Milanesi's notes to Vasari's life of Bicci di Lorenzo.

The historical interest of Giusto's works lies partly in the fact that they form a connecting link between the old Bicci bottega and the more modern men like Fra Filippo and Benozzo Gozzoli.

40. THE ANNUNCIATION

The Virgin, who is represented as a young girl, is seated in a chair covered with a golden drapery in front of a Renaissance loggia. She holds a book on her knee and leans forward, listening with raised hands to the heavenly messenger who approaches from the left. Above the angel, in the

upper corner of the picture, appears God the Father sending out golden rays and the white dove towards Mary. In the background of the loggia, which is seen in perspective, opens a door, through which we can look into the Virgin's bedroom. At the side of the loggia extends a garden with herbs and trees. The colors of the picture are bright and luminous. Mary has a red dress and a greenish blue mantle, her chair is draped with gold brocade. The angel's tunic is violet, his large wings iridescent with yellow, deep blue and red. Large ornamented halos surround the heads. The architecture is light green and yellow. The sky behind the angel is covered with small cloudlets.

Wood. H. 31¾ in. W. 32 in.

Old Catalogue No. 63. "Benozzo Gozzoli."

The composition of this picture reminds us somewhat of certain representations of the same subject by Fra Angelico and his pupils, for instance in San Domenico, Cortona, and in San Martino a Mensola. It represents the standard formula for this subject in Florentine painting about 1460. The arrangement of the scene, with the foreshortened loggia and the garden in the background, bear ample witness to the striving for spatial values, a tendency of great importance in the new Florentine art about the middle of the XV century. The figures are, however, more primitive than we should expect in a picture of this kind, and rather uneven in quality, the Virgin being a more successful and harmonious creation than the angel and God the Father. She has the round and pretty face characteristic of so many of Fra Filippo's or Benozzo Gozzoli's childish Virgins. Were she alone, one could almost be inclined to accept the traditional attribution of the picture to Benozzo. The angel Gabriel, however, makes this attribution impossible; he reveals an inferior painter; the hands are particularly clumsy, the whole form somewhat slack. The same is true in a still more marked degree of God the Father, who is a strikingly ugly and

uncouth figure. His face has the prominent potato nose and the broad mouth which characterize Neri di Bicci's old men. The flabby hands with the limp fingers emphasize the same impression.

These general observations lead us to suppose that the master of this picture must have been some younger Florentine painter who followed in the wake of Fra Filippo and Benozzo, and who also must have been in close contact with Neri di Bicci. Any one familiar with the art of this epoch will also admit that the present picture is not the work of an old experienced man, but of some youthful painter who has not yet quite found his own mode of drawing and composition. In fact, the charm of the work lies to a great extent in the almost childish naïveté of the main figures and in the youthful aspiration to have them stand out against an architectural background of purest Brunelleschi type.

There were, indeed, several young masters about the middle of the quattrocento who could be thought of as answering the general characterization given above. Men like Cosimo Rosselli, Botticini and Pesellino might be mentioned, not to speak of the less known followers of Fra Filippo and Neri di Bicci. Still, it is unnecessary to dwell upon all these names when we know that there is only one which really fits: Giusto d'Andrea.

Giusto can be studied in quite a number of altarpieces in smaller collections and churches in and around Florence, but as most of these are unsigned they have usually passed simply as school pieces by followers of Fra Filippo. The identity of the master has, however, long since been established, and there are pictures rightly ascribed to him both in the Academy and in the Museo di San Marco in Florence. In this connection we wish to call special attention to his altar-panel in the Oratorio della Madonna at San Giovanni Val d'Arno, repre-

senting the Virgin surrounded by six saints (photo Alinari, 8908).

The two kneeling saints in this picture, Santa Margherita and Santa Maria Magdalena, offer very close resemblances to both the angel and the Virgin of the Annunciation. Particularly noticeable are the slack draping of the wide mantles, the long hands with badly drawn fingers, and the very prominent large ears which are seen in several of the saints in the same picture. The type of Santa Margherita is practically the same as that of the angel Gabriel (marked by a long oblique nose), and the enthroned Virgin is very much like the Annunziata of the Jarves panel. Even the ornaments bordering the mantles and the tunics are the same in both cases.

At the same time the Val d'Arno picture is more Lippesque than the Annunciation; the influence from Neri di Bicci is not here so evident. It is evidently a later, maturer work. In fact, there is, as far as we know, no picture by Andrea where his education in Neri's workshop is so clearly discernible as in this Jarves painting. That gives us reason to date it very early, at a time when the painter was still working in Neri's bottega. He has borrowed God the Father, almost without a change, from Neri's Annunciation in the Academy in Florence (dated 1464); he has freely imitated the angel of the same picture; and he has followed the general scheme of composition, while introducing enough changes to make it as a whole much prettier and more attractive than any of Neri's Annunciations.

We know from Neri's "Libro dei Ricordi," and from still existing pictures, that the master delivered not less than twelve Annunciations between 1455 and 1472; these, like other standard subjects for church decoration, were manufactured according to set formulas for composition. The young people who, during that time, worked in Neri's studio had probably

a large share in the execution of the paintings; and it is thus only natural that, when they attempted to do the same motive on their own account, they should retain many of the essential features as set down in the teacher's compositions.

We are thus led to the conclusion, strengthened by stylistic and historical evidence, that the present picture is a work by Giusto d'Andrea, and a very early one, probably executed between 1460 and 1470, while he still was working under the direct influence of Neri di Bicci. It is only fair to add that the picture has more artistic charm and expression than any of his later works. It reveals a poetical sentiment which gradually waned as the artist became a manufacturer of painted church decorations.

Rankin in *American Journal of Archæology*, 1895, II. (No opinion, though picture is declared "important.")

ALESSO BALDOVINETTI

Baldovinetti was one of the leading masters in Florentine painting during the second half of the XV century. Born in 1425, he got his main training in the studio of Domenico Veneziano, but was also influenced by Paolo Uccello, and worked probably later as an assistant of Fra Angelico. In 1448 he became a member of the Guild of Saint Luke. His early works are still somewhat archaic and primitive in feeling, but most refined in drawing. Later on he becomes more naturalistic. The extensive views of his landscape backgrounds are especially remarkable. The largest of these landscapes is seen in the fresco representing the Nativity, which Baldovinetti painted, 1460-1462, in the cloisters of SS. Annunziata, Florence. In 1470 he executed a large panel for the high altar of the church of Santa Trinità; and in 1496 he painted some frescoes in the choir of the same church. They were, however, destroyed in 1760. Baldovinetti died in 1499.

His chief merits lie in a great refinement of craftsmanship and in the care with which he depicts natural objects; particularly in later years the skillful technician becomes more prominent than the imaginative artist.

41. SCENE FROM THE INFANCY OF A SAINT

In an open courtyard, closed in on one side by a mediæval palace, a naked baby, with a halo around his head, is sitting on an Oriental rug extended at the feet of a lady. She is evidently his mother, and she talks about him to another lady who is standing at her side. In the background, the baby is bathed in a large tub or marble basin by two women. On the staircase which leads up to the palace, on the left side, a monk is standing talking to a woman on the threshold of the house, while another friar in Franciscan frock waits at the foot of the staircase. A girl is curiously peeping out through the window of the palace.

The general color-scheme of the picture is a soft harmony of pink, gray and green, the palace walls are light red, the women's dresses olive green, and the monks' frocks gray. The Persian rug shows a bird- and dragon-pattern, in red, black and white. The color-effect, originally most refined, has suffered from scratching and cleaning, but it preserves, nevertheless, a genuine charm.

Wood. Cradled and restored 1915. H. 17¼ in. W. 13 in.

Old Catalogue No. 42. "Masaccio." The subject of the picture is described by the catalogue in the following words:

"Infancy of Saint John the Baptist. The incidents at the time of the circumcision are meant to be represented—Zacharias and a woman conversing in dumb show; Elisabeth talking to another woman, and pointing to the child, as if discussing the question of the name, etc. (See Saint Luke I.) In the background is a cistern of water, and the child, Saint John, standing in it, supported by women—an incident, perhaps, symbolic of the life of the man who was sent to baptize with water."

We know no Italian picture of that time representing the infancy of Saint John the Baptist which has any iconographic likeness whatsoever with this charming realistic novelletta. To represent Zacharias as a Franciscan monk and to give him another friar as a companion at so intimate a family scene would have been too much, even for the boldest realist among the Florentines! It seems more probable that the subject is taken from the infancy of some later Italian saint, who in some way was connected with the followers of Saint Francis.

Everything in this picture is just as it may happen any day in some old Florentine palace yard, when the warm sunshine makes the walls glow, and the children play in scanty costume. But there is also a sense of expectation, a poetic feeling, suggested by the dainty little fellow crawling on the Persian carpet.

In order to see that this picture is a work of Alesso Baldovinetti, one should pay special attention to his three well-known

small pictures in the Academy in Florence, representing the Baptism of Christ, the Marriage at Cana and the Transfiguration. The second one, especially, offers very close stylistic resemblances to this picture. We observe at once that the *mise en scène* is very much the same. The festival is going on in an Italian palace of the same type as the one which is depicted from the outside in the Jarves picture; the architectural feeling is the same, and behind the figures is the same flowered tapestry we see behind the sitting woman; nothing could be more like than these architectural and decorative settings. The very dainty figures, tall and short-waisted, also prove the identity of the master. In these very early works we already recognize Baldovinetti's well-rounded and full type of face with almost swollen cheeks, a somewhat aquiline nose and small mouth. Still more characteristic are the very prominent hands, so thin, flat and without structure that they could hardly be used for prehensile purposes, but which appear very beautiful when lifted in prayer—as may easily be observed, both in the Jarves panel and in the Florentine examples. The peculiarly plastic treatment of the folds, especially in the red mantle of the sitting woman, appears quite the same as, for instance, in the artist's big Annunciation in the Uffizi—another comparatively early work of this rare master. Thus we discern in this picture more of the influence of Andrea del Castagno, the great sculpturesque painter among the early Florentines, than of Domenico Veneziano, the most accomplished technician and colorist. It is to be regretted that the Jarves picture has lost much of those soft transparent glazes which give such an unusual pictorial charm to Baldovinetti's early works. Finally the child, the most important personage in the picture, is worthy of special attention as being extremely characteristic of the master. His soft white limbs, most carefully modelled (one

might almost say, as if turned in wax) and his big head, are the same as in Baldovinetti's earliest Madonnas in the Uffizi and in the Musée André in Paris. But in these somewhat later creations Baldovinetti has already lost something of that poetic sentiment and delicacy of drawing which lift his early works to the highest rank in Florentine quattrocento art.

The small pictures in the Academy at Florence were painted about 1447, when the master was twenty years old; they are filled with all the charm of the first creations of a youthful genius, but lack the strong qualities of form and the space values which distinguish his maturer work. The Jarves picture stands evidently closest to the master's early works, and can hardly be dated much later than 1450.

Rankin in *American Journal of Archæology,* 1895, II. ("Masaccio's time and tendency.")

Reproduced in *Der Cicerone,* 1912, p. 133, and in *Art in America,* 1914.

ANTONIO POLLAJUOLO

Antonio, the older of the two Pollajuoli brothers who both were leading men in the realistic art of the quattrocento, was born in 1429 and died in 1498. Piero, the younger brother, was born in 1443 and died in 1496. The father, Jacopo d'Antonio, was a goldsmith, and the sons were educated in the same craft. They remained with the father until 1459, and then opened a goldsmith shop of their own in the Via Vaccherecchia in Florence. Here were executed several of the most important commissions in silver and gold work issued in Florence by church or state. But besides this occupation the Pollajuoli devoted themselves to the acquisition of a thorough training in the plastic arts—especially Antonio, who studied anatomy by dissection, aiming at a scientific reproduction of nature. Happily, however, his feeling for movement in line and form was so intense that it counterbalanced the merely naturalistic tendency. His form is realistically expressive in the same way as that of Donatello and Andrea del Castagno, who were his teachers, but, at the same time, more mobile and vivid. Antonio was above all a great draughtsman; his drawings and engravings are artistically just as important as the paintings, of which there are hardly more than eight or nine in existence. During the last decade of his life Antonio was occupied in Rome, executing there, among other things, two large sepulchral monuments in bronze. Several works, both paintings and sculptures, were done in collaboration by the two brothers, Antonio making the sketch or drawing, and Piero doing most of the actual execution in color. Such a collaboration of the two brothers is evident in the present picture, though Antonio's share in the work was much the larger, so that an attribution to him seems justifiable.

42. THE RAPE OF DEIANIRA

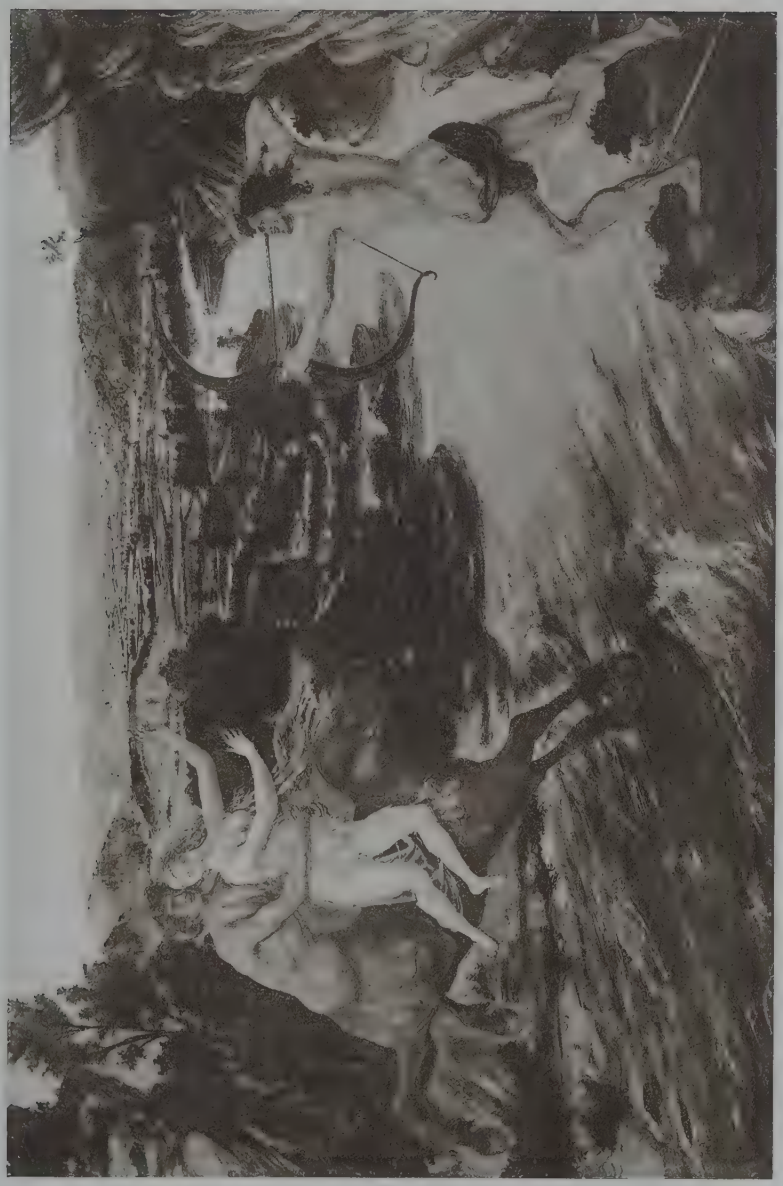
The centaur Nessus is galloping through a stream with Deianira on his back. He is holding with both hands the frightened woman, whose transparent white garment flutters in the wind. She is wrestling to get free from the grip of the centaur. To the right on the shore of the river stands Hercules, stretching his bow ready to send an arrow into the centaur. He is a nude athlete with intense "tactile values," the whole figure having the tension of a steel spring strained to the limit. The very extensive landscape, which is dominated by the winding river, represents a view of the Arno valley closed in by high mountains. The city in the middle distance is evidently meant to represent Florence, and some of the characteristic buildings, like the Duomo and the Campanile, are perfectly distinguishable. The landscape has a dark brownish tone, in which the river appears as a light, winding path. The sky is light bluish green.

Transferred from wood to canvas. H. 21⅜ in. W. 31¾ in.

Old Catalogue No. 64. "Antonio Pollajuolo." The catalogue gives the following interesting information about the history of the picture: "When purchased for the collection, the figure of Deianira was entirely painted out, the landscape and the body of the centaur being continued by later work, skillfully done. This was probably done during the time of Savonarola, the Florentine reformer, who, a few years before Pollajuolo's death, excited a religious and political agitation in Florence, attacked with especial earnestness art of mythological subjects and all representations of the nude form, and persuaded many painters to sacrifice their objectionable pictures and their studies of the naked model. The alteration in this picture may have been made by the hand of the artist himself. This addition was carefully removed and the picture recovered in an almost uninjured condition. It was transferred from panel to canvas in 1867 by J. Howorth of Boston, very skillfully and with complete success."

The opinions as to the skillfulness displayed in the cleaning and transferring of the picture may be divided; nobody could, however, deny that the precious painting has lost some of its freshness through these processes.

When the picture was cleaned again, in the summer of



1915, the restorer, Mr. Hammond Smith of New York, made the following note about its state of preservation: "This picture has suffered from considerable loss of color before transferring, which necessitated the restoration of the floating drapery coming down from the shoulder of Deianira and the landscape behind it, the two hands of Nessus, most of the tail, and a large space in the centre of the river on a line with Hercules' knee. The back of Hercules below the waist was damaged by an old crack in the original panel. The water back of the figure was worn but the outlines preserved. The entire surface was marred by the loss of small spots necessitating more or less stippling of the darks in the landscape. A part of the left forearm of Deianira is restored and the hand retouched as it, though visible, was obscured by some insoluble coat of what seemed a kind of filler which could not be removed." This arm of Deianira had, on a previous occasion, been freely repainted in a false position; it is now restored to its original form.

It is interesting to note that the motive of the picture is taken from the story of Hercules, because that same story inspired Antonio Pollajuolo to several creations both in painting and sculpture. Thus he adorned the large salon of Lorenzo de Medici with three much admired representations of the labors of Hercules (now lost) and, painted on a smaller scale, Hercules wrestling with the Hydra and with Antæus, two pictures which are now in the Uffizi. In other collections are small bronze statuettes by Antonio representing Hercules in different positions. Antonio's predilection for these motives is explained by the fact that they offered the best opportunity for representing a muscular human body in violent action. "The life of the frames, their exuberance of projecting muscle, their prodigiously marked development and action, exhibit a great power in the reproduction of physical exertion in the human body, whilst the composi-

tion of the figures proves a study of the antique," to quote Crowe and Cavalcaselle.

The same characterization applies also to the Hercules figure in the Jarves picture; the display of physical exertion, of a stalwart form in movement, could hardly be more emphasized.

The influence of the antique, which Crowe and Cavalcaselle point out in connection with the other Hercules representations, is also true with regard to the Jarves picture; indeed, we have reason to assume that the composition was inspired by some antique relief. There exists in the National Museum in Stockholm a drawing of the same motive—Hercules shooting at Nessus—evidently by a Florentine master who was closely connected with Filippino Lippi; and this drawing reproduces also figures which appear on a Roman sarcophagus (cf. Robert, Antike Sarkophagreliefs, III). The Filippinesque drawing and the Pollajuolo picture are evidently derivations from the same prototype, and there can be little doubt that this was a Roman sarcophagus.

The popularity of the motive is further proved by its recurrence on a Florentine cassone in the collection of Sir Frederick Cook, Richmond,—a picture which, for good reasons, has been dated 1467. But whether this cassone decoration is a copy after Pollajuolo's painting or another derivation from the same antique model remains open to discussion. It is evident in any case that Pollajuolo's painting was executed before 1467.

Knowing the original source of the figures, it is so much the more interesting to note how Pollajuolo transmutes the rather flaccid late Roman relief style into forms of sheer energy and rhythm, and how he transplants the whole scene into a landscape which is a surprisingly true and accurate reproduction of

FLORENTINE DRAWING, END OF THE XVTH CENTURY

Copied from Antonio Pollajuolo's picture in the Jarves Collection. Formerly in the Beckerath Collection, now in the Printroom, Berlin

the Arno valley around Florence. It is actually one of the best landscapes in Florentine quattrocento painting.

This combination of a classical trend in the formal figure composition with an intense naturalism in the individual setting of the motive is characteristic of all the great masters of the Early Renaissance, but it has here found an unusually striking and typical expression.

There can be no doubt that Antonio was responsible for the whole composition, the fine landscape and the stalwart figure of Hercules. But the centaur and the woman are evidently somewhat inferior in quality. Deianira looks more like a puppet than a human being—and she is comparatively well preserved—Nessus is feeble and slack in his movements in comparison to the hero with the bow. The evident inferiority in regard to both form and movement which is discernible in these figures cannot be explained by the subsequent restorations of the picture; they must have been painted by another hand than the rest of the picture. They are the work of Piero, the younger brother. Their smallish types and slender bodies are quite characteristic of Piero and still more so are the relative awkwardness and stiffness of their movements. Piero must have been quite a young man when he assisted his brother in the execution of this work; it cannot be much later than the Hercules panels in the Uffizi, which generally are dated at the beginning of the sixties. Piero executed also in 1465 the large altar-panel with the three saints for the Portuguese chapel in San Miniato, which is one of his best works. The figures of this altar-panel are closely related to his share in the Jarves picture, and that gives us an additional reason to assume that the two pictures were painted about the same time.

Antonio's Hercules figure in this picture seems to have been very famous at one time. It is proved by the fact that Dürer

imitated it with but little variation in his picture, the Combat with the Stymphalides (dated 1500), now in the museum at Nuremberg. The outer form and position of the figures are closely copied, but the German master was not able to attain the energy and elasticity which characterize the Florentine figure. It is possible, as Mr. Berenson has suggested, that Dürer's acquaintance with the Hercules was derived from a drawing which is now in the Print Collection of the Berlin Museum (formerly in the Beckerath Collection) and which has been wrongly regarded as Antonio's original study for the Hercules.

The question about Dürer's indebtedness to Pollajuolo was discussed more closely by Bertha M. Howland in an article in the *Burlington Magazine,* April, 1906, in which she calls Dürer's painting "an imitative essay" after Pollajuolo, and points out that an intermediate step between the two paintings is formed by Dürer's drawing of Hercules with the bow in Darmstadt. That does not, however, disprove Mr. Berenson's theory that Dürer was inspired not by the painting itself, but by a drawing copied from it.

The drawing in question, which is done with pen and ink and partly pricked for transfer, has been the subject of some controversy. Mr. Berenson called it "a copy treated in an almost frivolous, decorative spirit" (Drawings of the Florentine Masters, vol. II, p. 134) and Herr von Beckerath praised it as one of the greatest masterpieces by Antonio Pollajuolo (Repertorium für Kunstwissenschaft, 1905, p. 115), also quoting a letter from Professor Weir who agreed that the drawing doubtless was a sketch for the painting.

We have no doubt that Mr. Berenson is right in regarding the drawing as a copy after the painting. It lacks all the energy and vital tension of the painted figure; and the

Florentine Drawing, End of the XVth Century

Probably suggested by reliefs on Roman sarcophagi. Formerly in Giorgio Vasari's Collection, now in the National Museum in Stockholm

small variations it shows from the Hercules in the painting—for instance, in the position of the head—are just so many signs of the inferiority of the copyist's hand. The fact that the drawing is of the same size as the painted figure gives us also reason to assume that it was actually copied from this; and in tracing the contours the copying master not only lost the life of the original, but he also was unable to give the very important side movement of the head.

Like most of Antonio Pollajuolo's paintings, this masterly figure of Hercules killing Nessus certainly must have excited the greatest admiration among contemporary and younger masters in Florence, and nothing is more natural than that they should try to copy it and use it for their own creations.

Rankin in *American Journal of Archæology,* 1895, II.

Berenson, Florentine Painters, and The Drawings of the Florentine Painters.

Von Beckerath in *Repertorium für Kunstwissenschaft,* 1905.

Notes by Frank J. Mather and Herbert Cook in the *Burlington Magazine,* 1906.

M. Cruttwell, Antonio Pollajuolo.

FOLLOWER OF FRA FILIPPO LIPPI

The artistic personality who was responsible for the picture described below is well known to all students of Florentine art, but his actual name is still to be discovered. He has in later years sometimes been identified with Pier Francesco Fiorentino, but in view of the great differences in style exhibited by the signed works of this master, the identification seems to us misleading. Our anonymous painter was also evidently older than Pier Francesco Fiorentino; his art is more archaic. His main activity belongs to the sixties and seventies of the XV century, and the dominating influence in his work seems to have been that of Fra Filippo Lippi; while Pier Francesco Fiorentino's style is a derivation from Neri di Bicci's and Benozzo Gozzoli's. We have, indeed, good reason to assume that this anonymous painter was an assistant of Fra Filippo for several years, as many of his compositions are practically copies of those by the Frate.

43. MADONNA SURROUNDED BY ANGELS AND SAINT CATHERINE

The Virgin is seated turned to the right; the figure is cut off below the knees. She holds her hands clasped in adoration of the Child, who sits on a cushion on her knees. In the lower left corner Saint Catherine appears—head and shoulders only—and behind the Madonna four angels peep out. The background is filled by a rose-hedge. The top of the picture is curved. The Virgin wears a dark blue mantle over a red undergarment; Saint Catherine's garment is also carmine red, the cushion under the Child cinnobar. Pink roses against a green sky.

Wood. H. 44¼ in. W. 29¾ in.

Old Catalogue No. 61. "Fra Diamante. Attributed to him and, if by him, in his early manner."

The old attribution points doubtless in the right direction, but it is impossible to state whether the painter actually was Fra Diamante or some other assistant of Fra Filippo, because we have no signed work by Fra Diamante. It is, however, evident that the present picture is a copy after some painting or cartoon by Fra Filippo, now lost. The only element which the artist has added by himself is the rose-hedge in the background; this recurs in several of his Madonna pictures—for instance, those in Berlin and Frankfort. The love of flowers and the childish naïveté which the painter displays in so many of his productions gives them a charm independent of the borrowed compositions and the stilted drawing. The present picture is one of the most attractive examples of his art; its preservation is very good.

Rankin in *American Journal of Archæology,* 1895, II. (School of Fra Filippo.)

Berenson, Florentine Painters of the Renaissance, II ed. (Pier Francesco Fiorentino.)

FRANCESCO BOTTICINI

Francesco di Giovanni, called Botticini, was one of the best secondary masters in Florence during the later half of the XV century. He was born in 1446, and in 1459 he was placed by his father in Neri di Bicci's studio, to learn the craft of a painter. He soon left his master, however, as is proved by a passage in the "Ricordi" of Neri di Bicci. Some influence of Neri's style may be discovered in Botticini's early work, the Coronation of the Virgin in Turin. The main factors for the formation of Botticini's style were, however, Andrea del Castagno, Cosimo Rosselli and Verrocchio, three leading masters with whom he successively came in contact during the sixties and seventies. We can trace the influence of each one of these in separate works by Botticini, and there has been, indeed, a good deal of confusion between his works and those of the men he imitated. Later on he worked for some time with Botticelli, as is proved by the large Assumption of the Virgin (1472) in the London National Gallery. Botticini died in 1498.

44. PENANCE OF SAINT JEROME, AND SAINT FRANCIS RECEIVING THE STIGMATA

In the foreground to the left Saint Jerome is kneeling before a crucifix, holding a rough stone in his right hand with which he beats his breast. Behind him opens the cave, and the lion is lying at his side. Higher up on the rock to the right Saint Francis is kneeling with outstretched arms receiving the gold rays which emanate from the crucified seraph in the air above. His companion, Brother Leo, is sitting near by, seen from behind. The landscape is rocky, with some dark trees and shrubs between the cliffs, but in the background opens a light sea view. Above in the clouds the Annunciation is represented with quite small figures; and below, at the foot of the picture, a tablet is introduced with the dead Christ (a "pax tablet").

The mountains are painted in gray and reddish brown tones, the trees dark green, the sky light bluish green.

On the back of the panel is a seal with the Medici arms, proving that it has been in the collection of that family.

Wood. H. 13¼ in. W. 9½ in.

Old Catalogue No. 59. "Unknown painter. Umbrian School, fifteenth century, probably before 1450."

The close stylistic connection between this interesting little picture and Botticini's authentic works in Florence, Empoli and London may not appear to the casual beholder, because the painter is mainly known through his later creations in which his mannerism is further developed. In this picture he is still more or less under the influence of his teacher, Cosimo Rosselli. The penitent Saint Jerome is a direct derivation from Cosimo's old men, and Saint Francis also recalls certain figures by the master. The treatment of the mantle folds and the peculiar formations of the rocks afford, however, evidence enough for the attribution of the painting to Botticini.

The same kind of long, stretched folds that we see in the mantles of these two men can be observed in several early works by Botticini, as for instance the beautiful Madonna in the Holden Collection in Cleveland, and the predella pictures in the Metropolitan Museum. Among the figures in these last named small panels we also find several closely corresponding in type to the two saints in the Jarves picture. A marked peculiarity is the drawing of Saint Jerome's toe, which is curved against the ground in exactly the same way as Joseph's toe in the Sposalizio of the predella panel.

Even more important as an evidence for our attribution of the picture to Botticini is the landscape. The rocks, which seem to be made of clay arranged in vertical layers, and the open stretch of light blue sea in the background are perfectly

characteristic of the master, and may be identified, for instance, in the above-mentioned predella. The whole landscape has quite a charm of its own, though it is less free and decorative than in the works of some of the greater contemporary masters. Even the small figures up in the clouds tend to prove the master's hand; they are just like the pen sketches by Botticini in the National Museum in Stockholm.

FOLLOWER OF FRANCESCO PESELLINO

Florentine painter about the middle of the XV century, from the school of Fra Filippo Lippi and Pesellino, influenced by Baldovinetti.

45. THE VIRGIN ADORING THE CHRIST CHILD

The Virgin is kneeling on a flowery meadow, bending down with clasped hands over the Child, who lies on a fold of her mantle. The background is filled with a varied landscape consisting of steep hills and rocks on both sides, and an open view over a river valley between them. In the middle distance to the right, Saint Jerome is kneeling before the entrance to his grotto, and on the mountain to the left Saint Francis is receiving the stigmata. The little Saint John and Tobit accompanied by the archangel are walking down the road from the mountain. The Virgin has a light blue mantle over a pink robe; the principal tones of the landscape are brown and gray; the sky has a soft bluish hue. The picture is admirably preserved and has still its original tabernacle frame with two coats of arms on it.

Wood. H. 36½ in. W. 22 in.

Old Catalogue No. 41. "Masolino da Panicale."

This is a remarkably fine and attractive example of Florentine painting from the middle of the XV century, though hardly by any of the leading masters. It shows the influence of men like Fra Filippo and Pesellino, but reveals at the same time a separate artistic personality who, we believe, is discernible also in some other paintings. We may observe the same hand, for instance, in two large cassone panels in the Metropolitan Museum representing scenes from the story of the Argonauts, which were sold under the name of Pesellino at the Bardini

sale in London in 1899 and presented to the museum by Mr. Pierpont Morgan in 1909.

The remarkable stylistic correspondences between these cassone pictures and the kneeling Madonna described above are manifest both in the types and in the treatment of the draperies, and perhaps still more in the peculiar formations of the landscape. The rocks have a very distinct character, being more like pieces of biscuit than stone; Saint Jerome's cave in the Jarves picture and the cave in front of which three nymphs are abducting Hylas in one of the cassone panels seem both to be built up of piecrust. The distant views have the same limpid air over winding waters—a landscape which, particularly in the Jarves picture, has something of the same charm that we find in Baldovinetti's wide background views. A characteristic resemblance is also offered by the very light and clear color-scheme with soft blue, pink and amethyst as the leading tones. We have no doubt that the same master painted the kneeling Madonna and the greater part of the two charming cassones; and we also recognize his hand in a third cassone panel representing the flight of the Vestals, in the Ashmolean Museum in Oxford. In the cassone pictures he is somewhat closer to Pesellino than in the larger Madonna painting where the influence of Fra Filippo and Baldovinetti is more discernible. This is probably the earliest of these paintings, hardly done much later than 1460.

The attribution of the cassones in the Metropolitan Museum has remained uncertain, though they have been discussed by at least two authorities on early Florentine art. They were published by Dr. Weisbach in his book, "Francesco Pesellino und die Romantik der Renaissance" (1901), where he combines them with two other well-known cassones, representing the battle of Anghiari and the siege of Pisa, formerly in the Butler

Collection and later in the possession of Mr. Grenfell, London. This combination seems to us, however, unconvincing; the two pairs of cassones are not by the same hand, though they have several points of resemblance. Another hypothesis about the Metropolitan Museum cassones was expressed by Mary Logan in an article in the *Gazette des beaux Arts,* October, 1901, in which she discusses the works by a certain pupil of Pesellino whom she calls "Compagno di Pesellino." According to her opinion, the cassones show close stylistic correspondences with the works by this master (and by Pesellino); but in spite of this she holds that they were painted by Jacopo del Sellajo, though finally admitting that if her attribution is right, these pictures "montre le peintre (Sellajo) sous un jour nouveau, comme imitateur de Pesellino ou plutôt du peintre qui après la mort de Pesellino soutint le plus fidèlement sa tradition" (Compagno di Pesellino).

The "new light" in which these pictures would show Sellajo's art, if the attribution be correct, makes them, indeed, appear so unlike everything else we know by the master that we feel unable to follow the suggested solution of the problem. The connection with Sellajo is probably that of common school and artistic training; but it is hardly characteristic enough to allow an attribution to Sellajo himself. We prefer to think that the painter was an older fellow-student of Sellajo; in fact, he stands closer to the so-called Compagno di Pesellino than to Sellajo. But as the definition of the artistic personality of this "Compagno" is still rather wavering we also hesitate to ascribe the pictures in question to him. We see a very close correspondence between the Jarves Madonna and a picture once in the possession of Messrs. Dowdeswell which is reproduced in Mary Logan's article on the "Compagno," but other pictures given to the same artist, such as the Dresden Madonna,

or a Madonna in the Johnson Collection in Philadelphia, seem to wipe out most of the better qualities and individual features of this constructed artist.

We must, therefore, simply acquiesce in the statement that the same master painted the Jarves Madonna and the cassones in the Metropolitan Museum and in the Ashmolean Museum in Oxford. We do not know his name, but we can classify him among Pesellino's immediate followers; and we have good reason to believe that he was one of those minor artists who spent most of their lives in working as assistants in the bottegas of one or two of the leading masters of that time.

Rankin in *American Journal of Archæology*, 1895, II. (School of Fra Filippo.)

Berenson, Florentine Painters of the Renaissance, III ed. (Sellajo.)

JACOPO DEL SELLAJO

Jacopo was born in Florence in 1442, the son of the saddler Arcangelo; hence the name Sellajo. He probably received his artistic training under Fra Filippo Lippi, but he was of an unusually versatile and eclectic talent, and imitated several of the contemporaneous masters, particularly Botticelli, Ghirlandajo and Cosimo Rosselli. From 1460 he was inscribed in the Compagnia di San Luca and later on he kept a large workshop in Florence where a great number of paintings were executed, partly with the assistance of his son Arcangelo and other painters such as Filippo di Giuliano. He died in 1493. The list of works nowadays ascribed to Sellajo is long, and it is likely that several of these were executed in large part by his assistants.

46. MADONNA SEATED ON CLOUDS

She is supported by two cherubs and adored by two angels. The Virgin holds in the right hand a white lily, and with the left supports the Child, who is standing entirely naked on her knee. She is represented in full length, and turned almost full face towards the beholder. The eyes are looking down with lowered lids. The Virgin's mantle is bluish green, her undergarment pink, the sky is light blue, the clouds violet.

Wood. H. 42½ in. W. 26½ in.

Old Catalogue No. 72. "Cosimo Rosselli."

The old attribution of this Madonna to Cosimo Rosselli is by no means surprising, because the composition is only a slightly revised version of Cosimo Rosselli's well-known Madonna from the Santa Maria Nuova Collection now in the Uffizi. The position of the figures is practically the same in

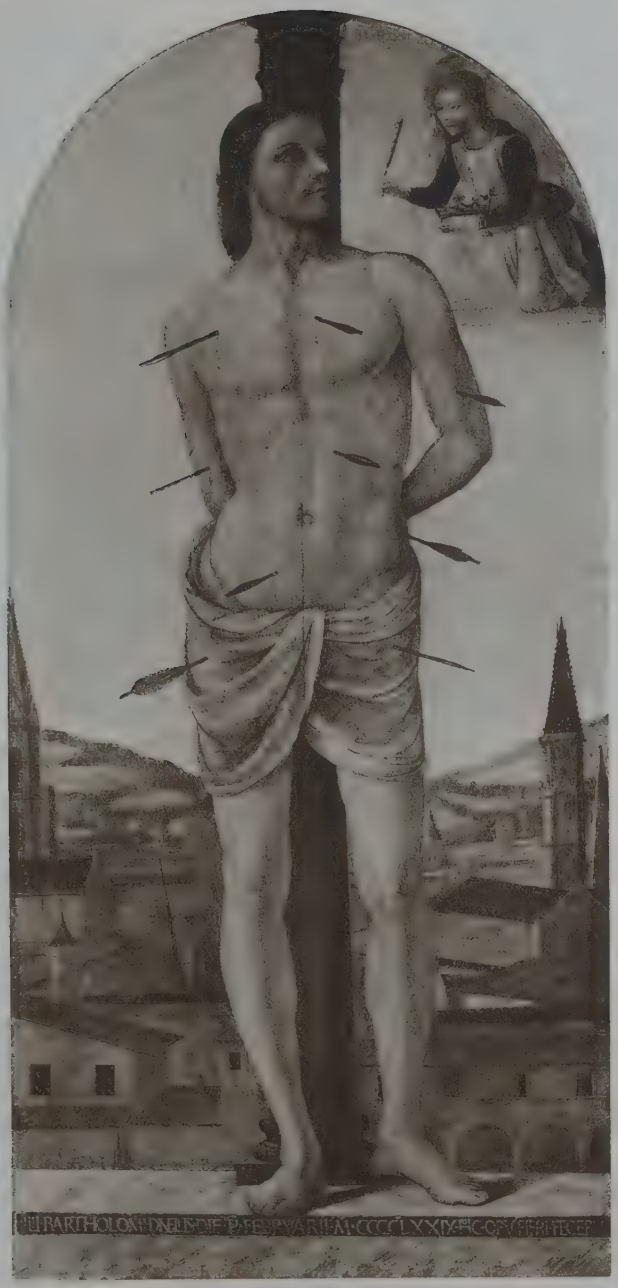
both pictures, though Cosimo's group is more intimate; the Child lays His arm around the mother's neck and she supports Him with both hands. In Sellajo's painting the relation between the two figures is less close; the naked Child is balancing in a rather unsteady position on the mother's knee, and she takes little notice of Him, supporting Him only slightly with one hand while the other hand is holding the large lily. Her almost closed eyes add also to the impression of dreamy unconcernedness. The two chubby baby angels, who adore the Madonna in Sellajo's picture, are introduced instead of the two grown-up sisters who are holding a crown over Cosimo Rosselli's Madonna; and the small cherubs are somewhat changed in their position. Besides these modifications in composition, all the types are altered in a very characteristic way; they have become more round and childish than in Cosimo Rosselli's picture, and have the broad forehead and turned-up nose that one may observe in most of Sellajo's authentic paintings. The picture, as a whole, is not a copy; it is a free individual translation of a composition that Sellajo probably admired in the studio of his teacher, and it is a rather interesting illustration of the painter's unscrupulous methods.

Rankin in *American Journal of Archæology*, 1895, II. (Pupil of Rosselli.)

Berenson, Florentine Painters of the Renaissance, III ed. (Sellajo.)

47. SAINT SEBASTIAN

The youthful saint stands naked, except for a cloth around the loins, bound to a column on a parapet. He turns his head, which seems to be a portrait, towards the angel who is floating down towards him with the heavenly crown and the martyr's palm in his hands. The bearing of the stately saint is perfectly free and painless; the arrows in his body are treated


BARTHOLOM

merely as attributes. The background is filled with a view of some churches and houses, which according to traditional statements are supposed to represent a part of Florence with the tower of the Badia. This identification is, however, rather doubtful. Behind the buildings opens a view over green hills. The sky is light blue, the cloth around the loins of the saint is pink, the buildings are brown. On the parapet runs the following inscription: FILII BARTHOLOMI D(E) NELLIS DIE P. FEBRUARII MCCCCLXXIX HOC OPUS FIERI FECERUN(T).

Wood. H. 50¾ in. W. 24¼ in.

Old Catalogue No. 80. "Filippino Lippi."

This picture of a rather powerful youth stands in form and feeling closer to the art of the Ghirlandajos than to any of the other masters Sellajo more frequently followed. It recalls, for instance, the two saints by Davide Ghirlandajo, in the gallery at Pisa. The somewhat awkward turning of the body and straddled position of the legs is rather like what we are accustomed to find in the paintings of Ghirlandajo and his pupils. Still, the type is stamped by the formalism of Sellajo, and the angel who is floating down is a most characteristic creation of the master. It is just as good as a signature.

Berenson, Florentine Painters of the Renaissance, III ed. (Sellajo.)

48. ACTÆON AND THE HOUNDS

Actæon was a famous huntsman, son of Aristæus and Antonoe, daughter of Cadmus. According to Pausanias and Ovid, he saw Diana and her attendants bathing near Gargaphia, for which he was changed into a stag and devoured by his own hounds. The picture illustrates only the latter part of the story; we must presume that it had a companion piece which illustrated the first part of the story—Actæon's irreverence to the goddess Diana. The cassone pictures were often made in pairs.

In this picture only the head of Actæon is changed into that of a stag. Three principal scenes are represented in a continuous landscape of rather

fantastic character. First, Actæon discovers, by his reflection in a pool of water, the change that has taken place; he puts his hand on the stag nose to see if the change is real. Some grayhounds are watching him. In the next scene he seems to lament his fate; two boys with large grayhounds are running towards him. Finally we see Actæon trying in vain to escape the dogs, which are already biting his legs. The landscape is composed of a flat foreground and an extensive view over the sea in the background, but this is divided into two parts by a range of fantastic rocks and some shrubby trees. The background has a light bluish tint, the foreground is brownish with dark green trees. Actæon has a pink mantle, the boys in the middle distance are in green and red, the hounds brown, black and white.

Wood. H. 22 in. W. 46 in.

Old Catalogue No. 82. "Piero di Cosimo."

This picture has originally served as front to a cassone or in some other piece of furniture and, as already said, it evidently had a pendant representing Diana and Actæon. The attribution to Sellajo is proved by the two running youths, who are most characteristic of the painter. Other characteristic elements are the bristly trees and the rocks, which reappear in several of Sellajo's paintings. Sellajo was evidently much employed for painting cassones; there are still in existence a large number of such decorative paintings in the master's style. We mention, for comparison with the present one, the cassone with the story of Amor and Psyche in Fitzwilliam Museum, Cambridge, and others representing the Orpheus myth in the collections of Count Lanckoronski and von Auspitz in Vienna. These are stylistically closely connected with the present one; two more of the same group were lately exhibited in the Ehrich Galleries in New York. These cassone panels are probably comparatively late products of the Sellajo bottega; they reveal some influence from Piero di Cosimo. Another group of Jacopo del Sellajo's cassones is more directly connected with the Botticelli school;

they are probably somewhat earlier. Good examples of these are found in the museum in Berlin, in the Uffizi, and in the Museo Bandini in Fiesole. The eclectic and versatile spirit of Sellajo is evident in the cassones as in his other paintings.

Rankin in *American Journal of Archæology,* 1895, II. ("Fairly characteristic of Piero di Cosimo.")

Reproduced in *Burlington Magazine,* December, 1906.

Berenson, Florentine Painters of the Renaissance, III ed. (Sellajo.)

49. CREATION OF ADAM AND EVE

The picture is divided in halves by a palm tree in the middle foreground, but the hilly landscape which forms the scene is continuous. In the left part God the Father is walking towards Adam, stretching out His hand to raise the man who is reclining against a tree. To the right, God the Father appears again, this time commanding Eve to rise out of the side of Adam, who is sleeping on the ground. On both sides are open vistas over a hilly country, and water winding between the hills.

The painting has not been finished; the larger part is only laid out in an underpainting of brownish and bluish tempera. The background has been partly painted over with bluish oil color, and the rest of the landscape is brown.

Tempera on canvas. H. 31 in. W. 61 in.

Old Catalogue No. 85. "In the manner of Lorenzo di Credi, perhaps by some of his scholars."

This picture gets a special interest from the fact that it gives us a glimpse of the technical methods of the old masters. Sellajo's style is very evident in the figures, which are drawn and modelled with great care and distinguished by that doll-like nicety and unreality which are so characteristic of the painter's later creations. The picture is probably one of his latest works (perhaps left unfinished at his death). God the

Father already shows a broadness of form which did not become manifest in Florentine art before the end of the quattrocento. The predominating influence in this picture can be traced both to Ghirlandajo and Piero di Cosimo; but as the painting is unfinished, the stylistic character appears as a whole less marked than in the rest of Sellajo's works in the same collection.

Berenson, Florentine Painters of the Renaissance, III ed. (Sellajo.)

PUPIL OF SANDRO BOTTICELLI

This anonymous master can be distinguished among the great number of Botticelli's followers by marked individual mannerism. He evidently worked in Botticelli's studio towards the end of the XV century, imitating the latest phase of the master's style. He is a man of little invention, but he has a remarkable instinct for the rhythmical value of long unbroken lines. His creations have enough refinement to be generally confused with those of the master himself. Characteristic examples of his works are the Pietà in the Poldi-Pezzoli Museum, Milan; the standing Virgin with the Infant who embraces Saint John in Galleria Pitti, Florence; and Madonnas in the gallery at Turin and in the academy at Vienna. His main activity seems to have belonged to the last two decades of the XV century.

50. MADONNA OF THE POMEGRANATE

The Virgin stands full face and is shown to the knees. She is holding the naked Child in a standing position in front of her. He is turned towards the left, gazing upwards, and opening a pomegranate with both hands. Behind the Virgin extends an open landscape of very high mediæval towers and churches with some water in the front. A few brown trees are scattered on the shore. The Virgin wears a greenish blue mantle over a carmine red undergarment. Her long chestnut hair falls in waves over her shoulders, and is partly covered by a light, transparent veil. The head stands out against a light blue sky, its contours outlined in black.

Wood. H. 33 in. W. 22 in.

Old Catalogue No. 74. "Sandro Botticelli."

This picture was freed from a heavy coat of oil painting in 1915; on removing this, the original light tempera paint-

ing was found mostly in good condition, only the Madonna's hands and the Child's leg adjoining were badly scratched and had to be restored. Through this cleaning process the picture regained its original brownish blue color harmony.

The closest stylistic affinities to this picture are afforded by a Madonna in the Pinacoteca at Turin (ascribed to Botticelli). These two Madonnas are practically variations of the same composition, showing only slight differences in the treatment of the landscape and in the position of the Child. The buildings in the background have in both pictures a character reminding us of northern Gothic structures. The Virgins are tall, sinuous and sentimental, with an exceedingly elongated type, broad nose, dreamy eyes and a sensuous mouth; their hands are well formed, like models used for glove stretching; their mantles fall in long parallel folds, accentuating the sinuosity of the figure. The same characteristics are found perhaps still more marked in some other pictures, as, for example, the Madonna with Saint John, in the Pitti Gallery. In all these the mannerism of Botticelli's late years is exaggerated to the point of making jointed puppets of the Virgins and saints, and geometrical forms of the garments. They seem overburdened with the weight of their emotions.

Rankin in *American Journal of Archæology,* 1895, II. (School of Botticelli.)

has been restored; the color-effect has thus become more subdued and duller than it originally was, but the drawing of the figures is still full of character.

Wood. H. 21¾ in. W. 15¼ in.

Old Catalogue No. 56. "Andrea Mantegna."

In spite of the far from satisfactory preservation of this picture, its figures appeal to us by their plastic qualities. They are more like sculptures than painted images. The draping of the Virgin's mantle and that of Saint John is especially noteworthy, there is an excessive accumulation of sharply creased folds; they give us almost the impression of being executed in plaster or bronze. The coloring has no value of its own, it simply serves to fill out the drawing, and is now seriously damaged. The short triangular faces with broad foreheads are also characteristic, and more especially so the turned-up noses and curved lips. Finally we draw attention to the disjointed and very prominent great toes on Saint John's feet. All these features are just as evident in the different figures in the Madonna pictures in Berlin, Frankfort and London mentioned above. The Madonna, No. 108, in the Berlin Gallery is particularly closely related to our picture. The master can hardly be mistaken after his peculiarities once have been recognized. In the present picture he comes remarkably close to Verrocchio, especially in the figure of Saint John, which is a free imitation of Verrocchio's Saint Thomas on the façade of Or San Michele. The picture gains also a special interest from the fact that, besides the little Tobit with the Angel in the National Gallery, it is, to our knowledge, the only one with full length figures by this somewhat monotonous and not overintelligent Madonna painter.

DOMENICO GHIRLANDAJO

Domenico di Tommaso Curradi di Doffo Bigordi was born in Florence in 1449 and died in 1494. He received his first training in the workshop of his father, who was a goldsmith. Why he got the name of a "Garlandmaker" is not known, but we presume that it was caused by his skill in some ornamental specialty; it clung to him for his whole life and also to his descendants. Ghirlandajo's pictorial style was formed under the influences of Baldovinetti and Verrocchio, though his genius really was more independent than most painters of that time. He developed slowly, but his earliest known works, the frescoes in San Gimignano and those in Ognissanti in Florence (1480), reveal him as already a leading master of monumental decoration. He is closely related to the Masaccio tradition, but more of a genre painter than his great predecessor. He introduces portraits and costumes of his patrons in the frescoes he paints for them in the churches of Florence, thus giving the large compositions a strongly marked illustrative interest, besides their decorative beauty. Ghirlandajo's frescoes in the choir of Santa Maria Novella have become especially popular because of the many portraits of the Tornabuoni and Tornaquinci families which they contain.

52. PORTRAIT OF A LADY

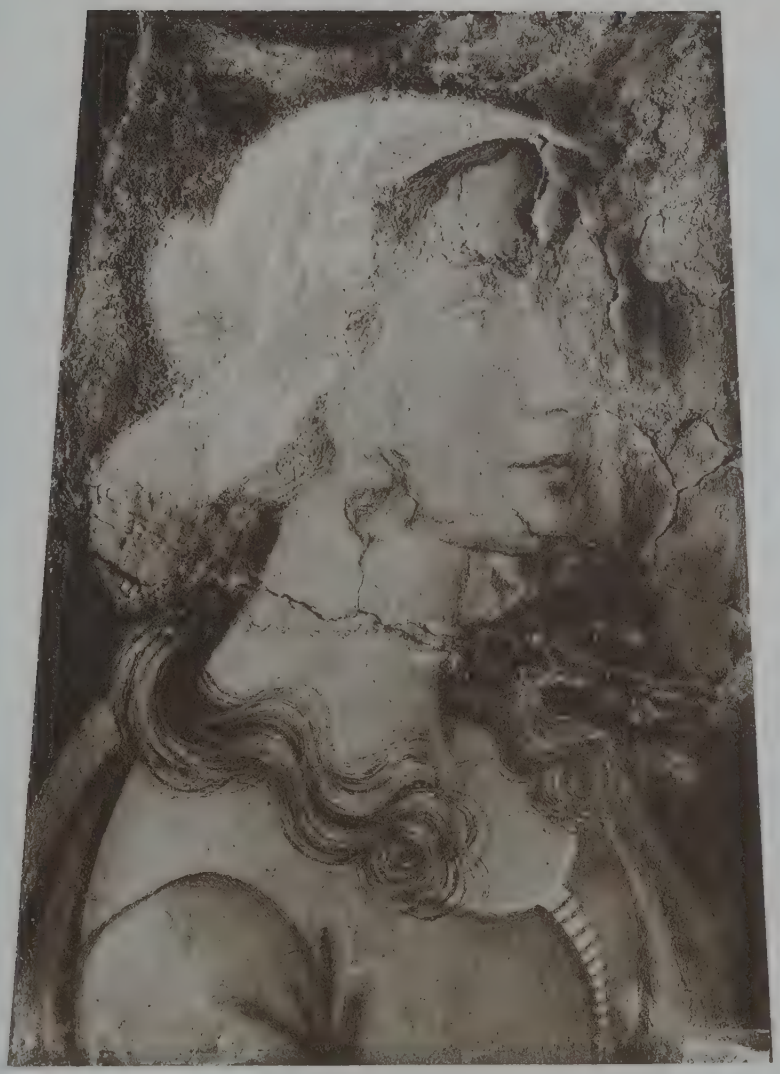
Head and shoulders only; turned in half profile towards the right. The curling hair falls down on both shoulders; the head is covered with a white cap. The bodice is yellow and a green mantle hangs over the further shoulder. The background is black.

Painted *al fresco* on a tile. H. 20½ in. W. 15 in.

Old Catalogue No. 73. "Domenico Ghirlandajo."

This fresco is now little more than a ruin; the plaster preparation has partly flaked off and the missing parts have been coarsely repainted. In fact, the whole face is covered with repainting; only the bust remains comparatively pure, and here we distinguish the broad and powerful brush of Ghirlandajo. The way the tresses of the hair and the garment are painted is masterly; it is pure fresco and every stroke is vital. One is rather tempted to suppose that this head was done as a preparatory sketch for some of the frescoes in Santa Maria Novella, because the same head, or one strikingly like it, recurs in the representation of the Visitation. It may well be a portrait of some member or relative of the Tornabuoni family. In spite of its present poor condition it preserves still a strikingly individual character in a highly monumental form. It is the only portrait by Ghirlandajo executed *al fresco* that we know outside of his large church decorations.

Berenson, Florentine Painters of the Renaissance, III ed. (Dom. Ghirlandajo.)



BARTOLOMMEO DI GIOVANNI

He was a pupil and assistant of Domenico Ghirlandajo, active during the last quarter of the XV and the beginning of the XVI century. His name was discovered in documents relating to Ghirlandajo's picture, the Adoration of the Magi, in the Innocenti Hospital in Florence, for which Bartolommeo in 1488 executed a predella, and he also assisted in the background scenes in the main panel. Starting from this predella, it is easy to recognize Bartolommeo's style in a number of pictures in the Florentine Academy, in the Louvre and in several private collections, because his mannerism is very marked; the forms of the figures are almost swollen in their excessive rotundity, the draping is puffy and heavy. (Cf. B. Berenson's article on "Alunno di Domenico" in *Burlington Magazine*, 1903, I.)

53. SAINT JEROME DOING PENANCE

The saint is kneeling in a rocky landscape before a crucifix, beating a stone against his breast. At his side is the lion, holding a book half open between his paws. In the distance we see the young Saint John meeting the Christ Child, and still further back, the cell of the hermit. The landscape is formed by stalactite-like rocks on which a few trees are scattered. The mantle which is draped around the loins of the saint is blue, the rest of the picture maintains green and brownish tones. The preservation is good.

Wood. H. 33¾ in. W. 21¼ in.

Old Catalogue No. 47. "Andrea del Castagno."

This same motive has been treated several times by the artist. We find it, for instance, in pictures now in the Academy and in San Marco in Florence; a third one is in the collection of Barone Chiaramonte-Bordonaro in Palermo. The variations

lie more in the treatment of the landscape than in the figure itself. The saint is always of a rather athletic build, with big muscles on his arms, and enormous hands; he is weaker in the present picture than in any of the others. The artistic quality of Bartolommeo di Giovanni's works is generally in inverse proportion to their size. The best results are reached in small pictures, like predella pieces or cassone fronts, where the figures are given on a very small scale. The rotundity of the forms and the puffy muscles are here less displeasing. The color-scheme in his works shows generally a combination of blue, brownish and grayish tones.

Berenson, Florentine Painters of the Renaissance, III ed. (Alunno di Domenico.)

LORENZO DI CREDI

This painter was born in Florence, in 1456, and became at an early age an apprentice in Andrea del Verrocchio's studio. He not only remained here until the death of the master (1488) but also continued after that time in the same workshop, completing some of the master's unfinished works. Lorenzo's fame as an artist depends, indeed, more on the share he took in the paintings and sculptures executed under Verrocchio's guidance in the master's studio, where also Leonardo da Vinci, Botticini, Perugino and other noted artists worked for some time, than on his later individual creations. As years passed Lorenzo became more and more of an industrial workman, repeating the same composition and the same figures over and over again, without regard to nature. Though he outlived both Leonardo and Raphael, he remained a faithful craftsman of the quattrocento, entirely untouched by the new ideals of the High Renaissance. Lorenzo died in 1537.

54. CHRIST ON THE CROSS

Saint Mary Magdalen kneels at the foot of the Cross. Christ is of rather heavy build, and the body is most carefully rounded, as if turned in wood. The woman at the foot of the Cross has also a broad, rounded form; she wears a carmine mantle over a grayish violet garment. The wide landscape which fills the background is a conventionalized view, of the same cold and lifeless type as in most of Credi's later works. The trees, which are scattered over the bluish green hills, seem to be made of paper; the town at the foot of the hill—Jerusalem—is a little toy-place. To the right we see the open tomb of Christ, hewn out of the rock, and Mary Magdalen kneeling before the entrance.

Wood. H. 12⅛ in. W. 8¾ in.

Old Catalogue No. 84. "Lorenzo di Credi." The picture is said to come "from a chapel in the Borghese (?) Palace at Florence."

There can be little doubt as to the authenticity of this picture, though it does not show Credi's art from a favorable side. The figures have already taken on an air of clumsiness which is rather far removed from the energetic structure usually emphasized in the creations of Verrocchio's bottega. The kneeling woman is exactly the same figure as the angel Gabriel, in the later of Lorenzo di Credi's two Annunciation pictures in the Uffizi (photo Alinari, 540); and the Christ has its closest counterpart in a Crucifixion by Lorenzo in the University Gallery at Göttingen. Both these pictures are late, and the present panel is probably still later. It gives us an impression of the artist's declining strength and lack of creative imagination, rather than of the winning character and perfected craft which may be seen in his earlier works.

FOLLOWER OF LORENZO DI CREDI

A well-known artistic personality active at the end of the XV century, whose name however has not yet been found. Morelli used to call him "Tommaso," identifying him with a certain Tommaso di Stefano, mentioned by Vasari among Credi's pupils (cf. Die Gallerien Borghese und Doria-Panfili in Rom, p. 115), but if Vasari is right about the painter's age (born 1494) this identification is hardly convincing. The style of this individual is, however, easily recognizable in a number of pictures in the Uffizi, Pitti and Borghese galleries, and in several private collections, most of them representing the Virgin kneeling in adoration before the puffy Child, sometimes accompanied by an angel. The painter is a less skilled craftsman than Credi, but scarcely inferior to him in other respects.

55. THE BAPTISM OF CHRIST

Both Christ and Saint John are standing in the river Jordan; the former is small and puppet-like in comparison with the Baptist. To the left, on the bank of the river, two angels are kneeling, holding the garments of Christ. The landscape is formed by an open view over the river valley; some trees are scattered on the banks, and further on steep cliffs are built up in steps. The angels have orange and red robes, the landscape is dark in the foreground and light blue towards the background.

Wood. Cleaned and restored 1915. H. 25⅝ in. W. 45¼ in.

Old Catalogue No. 66. "Attributed to Verrocchio."

The composition of this picture recalls Verrocchio's well-known large representation of the Baptism of Christ in which the young Leonardo da Vinci collaborated.

On a closer study one finds, however, important differences, besides the complete alteration of the proportions of the panel.

The composition of the present picture is not, indeed, copied directly from Verrocchio's famous Baptism, but from the free translation of it which was made by Lorenzo di Credi and is still in the church of San Domenico below Fiesole. In comparison with Verrocchio's original, Lorenzo's interpretation of the same motive looks rather empty and conventional; the figures have become limper and stouter, the contours have lost much of their elasticity; bearing and expression are more sentimental, and the originally most imaginative background has been replaced by a conventional studio landscape. All these changes have been taken up by our artist. If he has seen Verrocchio's Baptism (which he hardly could have avoided) he nevertheless has preferred Lorenzo di Credi's. Lorenzo also changed somewhat the position of the two angels on the left bank of the river, and added a third behind them. Our artist followed Lorenzo in regard to the position of the two principal angels, but left out the third one. In the landscape he introduced slight changes, caused by the alteration of the proportions of the picture. The main parts of this picture are, however, faithfully copied from Lorenzo di Credi.

The individual character of the painter is recognizable principally in the types, in the folds of the garments, and in the form of the cliffs. The types are more conventional and less plastic than Lorenzo di Credi's; the folds are like grooves made with some instrument in wood, and between them are sharp creases; the cliffs have overhanging tops forming large beaks. The details of the landscape are, as a whole, less sharply outlined than is usual in Lorenzo di Credi's pictures.

These characteristics are perfectly evident in all the abovementioned Nativity pictures by the Credi pupil who used to be called Tommaso. His creations are, indeed, very uniform; the same conventionalism of types and landscape recurs in them

all. As a particularly characteristic figure of his may be instanced the angel, who is turned more towards the front; this figure is rather different from the corresponding one in Credi's picture. It shows more of the painter's individual mannerism in position and type, and recurs with little or no difference in some of "Maestro Tommaso's" tondi.

INRI

FILIPPINO LIPPI

This painter was born in 1457, the son of Fra Filippo Lippi and Lucretia Buti, then a nun of Prato. He remained with his father until 1472, when he passed into the studio of Botticelli. Filippino's first important work was the altar picture for the Badia in Florence, representing the Vision of Saint Bernard, ordered in 1480. In 1489-1493 Filippino worked in Rome, and lost, under the overwhelming influence of the antique world, much of the tender feeling and restraint of form which are characteristic of his early works. His compositions became more and more crowded with ornamental antique motives and fluttering draperies; and at the same time the drawing of the figures became looser. His latest works are done with a flowing ease almost reminding us of baroque painting. When Filippino died in 1504 he had outlived himself as an artist.

56. CHRIST ON THE CROSS

He is hanging low down from the carved arms, His head drooping towards the right shoulder. A white cloth is draped around the loins. The flesh of the figure is grayish green; the background is black. The panel has been trimmed on all sides and has suffered from careless treatment.

Wood. H. 13 in. W. 9½ in.

Old Catalogue No. 81. "Filippino Lippi."

This little picture is a late work by Filippino, exhibiting more of his mannerism than of his refinement. Other similar representations of the same motive by Filippino are in the collections of Herbert P. Horne in Florence and E. Miller von Aicholz in Vienna. They are all hypersentimental in concep-

tion and slack in drawing, representing the *piagnoni* spirit of the late quattrocento art in Florence.

Rankin in *American Journal of Archæology,* 1895, II. (Filippino.)
Berenson, Florentine Painters of the Renaissance, III ed. (Filippino.)

SIENESE SCHOOL

STEFANO DI GIOVANNI, CALLED SASSETTA

Sassetta was born in 1392. He was probably a pupil of Bartolo di Maestro Fredi and later influenced by Andrea Vanni and Paolo di Giovanni Fei. The evolution of his artistic style was, however, still more advanced by his study of the classic Sienese masters from the beginning of the trecento. In several of his compositions he freely adopts designs by Simone or the Lorenzetti. Sassetta furnished in 1427 a drawing for the font in the baptistery in Siena. In 1430-1432 he painted an altarpiece for the chapel of San Bonifazio in the cathedral. In 1437 he signed the contract for the execution of a large *ancona* for San Francesco in Borgo San Sepolcro, a work which was not, however, finished until 1444. Parts of this picture, representing scenes from the life of Saint Francis, are now scattered in different private collections in France and Italy. Sassetta died in 1450, from a cold he had caught while working on a fresco on the Porta Romana in Siena.

57. SAINT ANTHONY TEMPTED BY THE DEVIL IN THE SHAPE OF A WOMAN

The holy hermit is just returning to his lonely cell in the wilderness, when he sees a young woman standing on the road gazing on him. He makes a gesture of surprise and turns half around to look at the woman. The wilderness is a hilly landscape in light gray tone closed in by a thick wall of green trees; the sky has an orange glow, as from the setting sun. Black birds are floating in the air. The cell of the hermit stands out cinnobar red against the gray hill. Saint Anthony wears a frock of a dark gray and the young woman

has a light pink gown. The colors are pure and luminous; the flesh tints have a transparent quality.

Wood. H. 14½ in. W. 15¾ in.

Old Catalogue No. 48. "Sassetta."

The picture shows the master at his very best. The conception is strangely imaginative; it conveys the mystical touch of the legend and something of the soul-life of the hermit in the wilderness. The tall figures, with lithe forms and small round heads, are most characteristic of Sassetta; and so is the wonderfully refined technique, operating with transparent glazes and subtle gradations of clear and pure tones. It seems most likely that the picture formed part of some larger altar-piece depicting different scenes from the life of Saint Anthony; the following number might have been another part of the same *ancona.*

Rankin in *American Journal of Archæology,* 1895, I. (Sassetta.)
Berenson in *Burlington Magazine,* November, 1903. (Sassetta.)
Perkins in *Rassegna d'Arte Senese,* 1905, II. (Sassetta.)
Crowe and Cavalcaselle, History, ed. Borenius, vol. V, p. 170.

58. SAINT ANTHONY TORMENTED BY DEMONS

The old hermit, in a monk's frock of gray, has been thrown to the ground by the two devils, who are beating him with long sticks. A third devil comes floating through the air with a serpent in his hands, and a fourth comes, further off, with some other instrument of torture. The devils have gray and black hairy bodies, horns on their heads, bat's wings and bird's feet. The landscape shows us a large hill, on the top of which is a little church surrounded by dark green trees. The general color-scheme is a subdued harmony of gray, brown and green. The lower part of the picture has been damaged.

Wood. H. 18¼ in. W. 13½ in.

Old Catalogue No. 53. "Unknown painter, Sienese XV century."

The description of Sassetta's pictorial style and of his figures in the previous picture fits this one just as well, though the motive is here less attractive and leaves little room for poetical charm. The rather crude and cruel scene does not bring out the finer qualities of the painter's imaginative genius, but the technique and craftsmanship are just as refined as in any other work by him. His grace of line is well shown even in the devils. The delicately modelled hands and the broad face of the hermit also bear evidence of the master's brush. The most suggestive part of the whole picture is the hilly landscape, with the distant trees and little church in silhouette against the blue sky. It gives us some hint of the poetical conception underlying Sassetta's creations.

Another little picture by Sassetta in the Siena Gallery, also representing Saint Anthony tormented by demons, though with a different composition, has been indicated as a part of the same altarpiece as the two pictures described above. This hypothesis must, however, be discarded as untenable for two reasons: first, the measurements of the picture do not justify it; and second, it repeats the motive of the present panel. It is natural to suppose that the two pictures of the Jarves collection were always coupled together and that once they formed parts of some altarpiece with several other illustrations of the legend of Saint Anthony. A third picture, of approximately the same size, which probably belonged to the same *ancona,* is in the collection of Prince Ourousoff in Vienna. The picture was reproduced in "Österreichische Kunstschätze," 1911, edited by W. Suida, and rightly attributed to Sassetta by Mary Logan Berenson in *Rassegna d'Arte,* 1911, p. 202. It represents Saint Anthony standing in a barren landscape looking at some object on the ground which is now destroyed but probably was a

devil. The composition corresponds closely to the one described above—Saint Anthony tormented by demons—the figure is placed, in the same way as there, in the lower right hand corner, and the landscape rises as a hilly slope strewn with some dry trees. These two panels must have been direct counterparts in the *ancona* to which they originally belonged.

Berenson in *Burlington Magazine*, November, 1903. (Sassetta.)
Perkins in *Rassegna d'Arte Senese*, 1905, II. (Sassetta.)
Mary Logan Berenson in *Rassegna d'Arte*, December, 1911.
Crowe and Cavalcaselle, History, ed. Borenius, vol. V, p. 170.

GIOVANNI DI PAOLO

Giovanni di Paolo was born in Siena about 1403, and had become a well-known painter as early as 1423. He probably studied under Paolo di Giovanni Fei, but gradually became an imitator of Sassetta. In 1428 we find Giovanni enrolled in the Guild of Saint Luke at Siena. He died in 1482.

Giovanni di Paolo produced a large number of paintings during his long life; most of those preserved are now in Siena, but there are at least fifteen pictures by him in American collections. He often interests us through the spirited way in which he refashions the illustrations of the traditional Biblical and legendary motives, but he is uneven and whimsical.

59. SAINT CATHERINE OF SIENA PLEADING BEFORE POPE GREGORY XI.

According to the story, Saint Catherine went to Avignon to plead the cause of the Florentines with the Pope. She was unable to bring about a complete reconciliation, and convinced that the Pontiff's absence from Italy had much to do with the dissensions by which the whole country was torn, she resolved to endeavor to persuade him to return. She went once more to Avignon, made her way into the consistory, and, flinging herself at the feet of the Pope, pleaded with him with such intense earnestness that, weak and vacillating though he was, he granted all she asked, the cardinals looking on in astonishment at the extraordinary scene. (Cf. The Saints in Christian Art, by Mrs. Bell, vol. III, p. 324.)

The picture shows a room in the papal palace with a table spread. Saint Catherine in her gray gown is kneeling on the floor ardently addressing the Pope, who stands before her lifting his hands in excitement. A servant is holding up the train of his mantle, and two cardinals, who are talking to each other, seem rather troubled by this unexpected appearance. They wear red

mantles and hats; the servant is in blue; the walls of the room are gray and yellow.

Wood. H. 8½ in. W. 12 in.

Old Catalogue No. 51. "Giovanni di Paolo."

The painter's style is so obvious to any one who knows other works by him that the attribution scarcely needs any comment. Giovanni's pointed types, with the long, sharp noses and the small hands with thin spreading fingers, are particularly characteristic. The picture belongs in quality to the best class of Giovanni's works. Judging from its size and proportions one is led to the assumption that it originally formed part of a predella.

Perkins in *Rassegna d'Arte Senese,* 1905, II. (Giov. di Paolo.)
Berenson, Central Italian Painters, II ed. (Giov. di Paolo.)
Crowe and Cavalcaselle, History, ed. Borenius, vol. V, p. 178.
Breck in *Art in America,* 1914.

SANO DI PIETRO

Sano's full name was Sano di Pietro di Menico. He was born at Siena in 1406, and became in early years a pupil of Taddeo di Bartolo. Later on he was much influenced by Sassetta, though his rather narrow talent did not allow him to grasp the poetical refinement of this master. Sano kept, however, a prominent place in the contemporaneous art of his native town, and was on several occasions entrusted with official commissions; in 1428 he furnished a model for the baptismal font in San Giovanni in Siena. He was a very prolific painter; but few of his works rise above the level of toylike prettiness, or reveal any emotions other than a meek and monotonous piety. Sano died in 1481.

60. CORONATION OF THE VIRGIN

Christ and the Virgin are sitting turned towards each other on a broad, richly gilded throne draped with a red brocade cover. Christ is placing the crown on the Virgin's head. He wears a light blue mantle and she a white one, sown with gold ornaments. Above them floats the dove of the Holy Spirit and a choir of adoring angels, some of them with musical instruments. On either side of the throne are eight saints, arranged in vertical rows of two and two; in the foreground kneel Saint Francis and San Bernardino of Siena and two music-making angels. The floor is covered with an Oriental rug, and between the angels stands a vase with flowers. The garments of the floating angels are pink, yellow and red; the large gold halos of all the figures give a rich lustre to the bright and luminous color-effect.

Wood. H. 26½ in. W. 20⅝ in.

Old Catalogue No. 50. "Sano di Pietro."

The composition of this picture recalls in its main parts Sano's other larger representations of the same subject in the

Academy and the Palazzo Publico in Siena and at Gualdo Tadino; Christ and the Virgin and the two music-making angels before the throne are practically the same in these pictures. The saints, which are added in the Jarves picture, are the same as in scores of Sano's pictures in the Siena Academy. The round types with the high eyebrows and small, weak mouths are thoroughly characteristic of the master. The charm of the picture depends chiefly on its gay and decorative colors, heightened with luminous gold. It is a pious hymn to the Virgin, the protectress of Siena.

Rankin in *American Journal of Archæology,* 1895, I. (Sano.)
Berenson, Central Italian Painters, I ed. (Sano.)
Perkins in *Rassegna d'Arte Senese,* 1905, II. (Sano.)
Crowe and Cavalcaselle, History, ed. Borenius, vol. V, p. 174.

61. THE ADORATION OF THE MAGI

A long predella originally belonging to some altarpiece. The story begins at the extreme left, where a heavenly messenger announces to the three kings and some shepherds the Nativity of Christ. Next we see the three kings on their way to Bethlehem, appearing on horseback from behind a hill. A huntsman with his hounds is walking the same road in front of them. The central part of the picture is entirely filled with a large mountain cave, in front of which the Adoration is taking place. The Virgin is seated on a saddle on the ground; Joseph stands behind her in prayer, and before her the three kings kneel, while spearmen and squires hold the horses. Further to the right we can follow the homeward journey of the kings; they are riding between undulating hills, followed by some spearmen and a loaded camel. The huntsman is returning from the wood without noticing the stags that are hiding behind the trees. Peace reigns on earth.

The cities of Bethlehem and Jerusalem appear in the background, on either side of the central hill with the cave. The picture is closed in by pilasters on which some men in white frocks, two of them holding large crosses, are kneeling. They seem to be members of a "Confraternità di Santa

Croce," a brotherhood existing in most Italian cities of that time, which probably ordered the altarpiece of which this predella has been a part.

The general color-scheme is light and pleasant, almost reminding us of miniature paintings. The Virgin wears a blue, Joseph a crimson mantle, the kings are in red, blue and green, their retainers in green, yellow, pink and blue; the most prominent horse is white. The hilly landscape has a grayish brown tone against which the trees stand out dark green; the sky is blue.

Wood. H. 8¾ in. W. 70 in.

Old Catalogue No. 49. "Sano di Pietro."

This picture must be counted among Sano's more attractive creations. The figures are perfectly characteristic, with types corresponding to the description under the previous number, but being so small they make a less empty and monotonous impression than in Sano's larger works. The composition is unusually free and broad; the landscape with the huntsmen and their hounds has a charm of its own. The whole gives in a most pleasant form that mixture of naïve naturalism and legendary poetry which is so characteristic of the whole Sienese quattrocento art.

Perkins in *Rassegna d'Arte Senese,* 1905, II. (Sano.)
Berenson, Central Italian Painters, II ed. (Sano.)
Crowe and Cavalcaselle, History, ed. Borenius, vol. V, p. 174.

62. THE MARTYRDOM OF A BISHOP

He kneels in the foreground with clasped hands, and the executioner raises his sword. A guard of four soldiers and an officer stand to the left, and a fifth soldier to the right of the executioner. The soldiers wear helmets and carry large cinnobar red shields decorated with scorpions. The bishop has a pink mantle, the executioner a blue coat. A bare grayish landscape makes a sharp silhouette against the blue sky.

Wood. H. 7⅞ in. W. 15⅜ in.

Old Catalogue No. 52. "Attributed to Giovanni di Paolo."

This little picture is evidently a fragment of a predella. It has been somewhat maltreated, the faces of the soldiers are scratched and restored, but the bishop's face still shows Sano's characteristic type. The drawing of the executioner and the general color-scheme give us additional reason for the attribution of this picture to Sano or a very close follower.

Perkins in *Rassegna d'Arte Senese,* 1915, II. (Pellegrino di Mariano.)
Berenson, Central Italian Painters, II ed. (Giovanni di Paolo.)
Breck in *Art in America,* 1914. (Giovanni di Paolo.)

NEROCCIO

The full name of this painter was Neroccio di Bartolommeo di Benedetto Landi. He was one of the leading men in Siena, both in sculpture and painting, during the latter part of the quattrocento. Born in 1447, he soon became a pupil of Lorenzo Vecchietta and was later influenced by Francesco di Giorgio. He married twice, and by his second marriage (1493) he had, among other children, a son who also became a painter. Neroccio died in 1500. The Academy in Siena contains a good collection of Neroccio's paintings, covering his whole evolution. They are all stamped by a refinement of line and a melodious charm unequalled in the works of any other Sienese master of the late quattrocento.

63. THE ANNUNCIATION

The Virgin is seated in a carved marble throne, set on a pavement made of slabs of speckled dark stone in light borders. She closes her book and bows her head towards the angel Gabriel who has rushed in and touches the floor with his knee, at the same time raising his hand to call the attention of the Virgin. His message, "Ave Gratia Plena," is written on a flowing ribbon he holds in the other hand. Above, in the clouds, appears God the Father, sending out the white dove on gold rays towards the Virgin. Behind the throne of the Virgin we see her low and simple bed with a red coverlet. The pavement is enclosed in the background by a stone wall, decorated with nymphs and satyrs in relief; to the left is a gate, also decorated with reliefs. The Virgin's mantle, which probably was painted with copper green, has become almost black, her garment is carmine; the angel wears a pale pink gown which flutters in the wind because of the hurried movement of the figure. The colors are subdued, gray and pink prevailing, suggesting the same soft lyrical touch as the gold-haired maiden types and the floating contours.

Behind the back wall some trees stand out against the sky, and a little bit of landscape is shown through a doorway.

Wood. Lunette shaped. H. 19¼ in. W. 50⅝ in.

Old Catalogue No. 65. "Attributed to Piero Pollajuolo." The picture is said to be "a great display of the author's knowledge of perspective, in his time a newly invented art, and exciting great interest."

The statement about the perspective strikes a vital point in this picture; the space-composition is of fundamental importance for the good decorative effect. There are indeed few Sienese pictures where the space-composition is so far developed. Some of the paintings by Francesco di Giorgio offer the closest similarities in this respect. It is, however, evident that this is not a work by Francesco but by Neroccio; the dreamy faces and the hands, especially those of the Virgin, give the clue to the master, and nobody but Neroccio could be responsible for the endlessly long, flowing contours, and the virginal grace of these figures. But it is probably a comparatively early work in which the influence of Vecchietta and Francesco di Giorgio still is quite evident. The picture is a little more sculpturesque than Neroccio's later creations.

Judging from its shape, it must have been made for some definite place, either as the crowning piece on some large altar picture, or to fill the space above a doorway.

Rankin in *American Journal of Archæology,* 1895, II. (Master of the Casa Buonarotti predellas.)

Berenson, Central Italian Painters, I ed. (Neroccio.)

Perkins in *Rassegna d'Arte Senese,* 1905, II. (Neroccio.)

Jacobsen, Das Quattrocento in Siena, pl. 50. (Neroccio.)

Crowe and Cavalcaselle, History, ed. Borenius, vol. V, p. 159.

BENVENUTO DI GIOVANNI

Benvenuto di Giovanni was born at Siena in 1436, and received his artistic education under the guidance of Vecchietta, influenced by Francesco di Giorgio. Benvenuto was still alive in 1517, but died probably soon after. His pictures are mostly found in Siena, but the two earliest, dated 1466, are in Volterra. The stiffness of the figures and the almost metallic treatment of the hair and the garments suggest, in many of Benvenuto's pictures, the impression of a harder material than mere paint. He is a master of decorative details and beautiful patterns, but has little creative quality of his own.

64. MADONNA WITH THE CHILD AND TWO ANGELS

The Virgin is standing behind a parapet, which cuts off the figure at knees. The Child is sitting on a cushion supported by an angel. He reaches out his hand to grasp the Virgin's rosary. It is a wooden, entirely unchild-like figure. Of the two angels who are standing at the side of the Madonna the one is holding a lily, the other a large branch of roses. The Virgin looks down at the Child, pressing her left hand against her bosom and holding a book and a rosary in the right. Over her head hovers the white dove of the Holy Spirit. The background is formed by the deep blue sky. The colors are rich and mellow. The Virgin wears a brocade garment with gold pattern on deep red, her mantle is blue; the angels have green and red gowns with gold bands; their faces are framed with long curly hair. The picture has its original tabernacle frame.

Wood. H. 29¼ in. W. 17¼ in.

Old Catalogue No. 57. "Matteo da Siena."

Benvenuto di Giovanni's style is easily recognizable in this lovely picture, which really shows the painter at his very best. The decorative beauty of the composition is remarkably pure

and original, and the greatest care is displayed in the treatment of such details as the brocade of the Virgin's garment, the large flowers, the light, wavy hair and the embroidered bands of the angels. The color-effect is rich, suggestive of a blooming rose garden. The figures are far from naturalistic, with their wooden hands and oblique faces, but intensely expressive as symbols of emotion. The hieratic stiffness of the design seems to reflect the reverential devotion of the creative mind.

The closest stylistic correspondences to this picture are offered by the Madonna and the angels in Benvenuto's large altarpiece in San Domenico in Siena (dated 1483); the *bambino* is also practically the same figure in both pictures. The decorative effect of the small picture is, however, much more successful. It reveals all the merits of the painter's style and little of the formal weaknesses which are so obvious in the large and stilted altarpiece.

Rankin in *American Journal of Archæology,* 1895, I. (Benvenuto.)

Berenson, Central Italian Painters of the Renaissance, I ed. (Benvenuto.)

Perkins in *Rassegna d'Arte Senese,* 1895, II. (Benvenuto.)

Jacobsen, Das Quattrocento in Siena, pl. 43.

Crowe and Cavalcaselle, History, ed. Borenius, vol. V, p. 164.

GIROLAMO DI BENVENUTO

This painter was born at Siena in 1470, the son of Benvenuto di Giovanni. In 1508 he painted a large "Madonna della neve" which is now in the Siena Gallery. He died before 1524. Girolamo was a close imitator of Benvenuto's style and he evidently assisted in the execution of several of the pictures done in his father's studio; it is often hard to draw the dividing line between the works of these two painters, but generally speaking, Girolamo's figures show a tendency to become still taller, with higher waists and smaller heads, than those of his father, to whom he is inferior both in decorative beauty and in emotional expressiveness.

65. LOVE BOUND BY MAIDENS

Amor is represented as a naked boy with large pink bird's wings spreading out from his shoulders. He is standing on a rock, while four girls are busy binding ropes around his arms and ankles and tearing his wings. A fifth girl has taken away his bow, and his eyes have been blindfolded. On the road which winds over the flat landscape towards the background a young man rides on a white horse, with a large shield on his arm. The shield shows the arms of the Piccolomini combined with those of another family. Several large black birds are circling in the air; the sky is greenish blue, the landscape brown. A dog is chasing a hare out on the field. The girls have light green, pink, white and yellow garments; the kneeling one is in dark brown.

The picture, which is of polygonal (24-sided) form, is also decorated on the reverse with a coat of arms,—the same as that carried by the rider on the front. It has served as a *desco del parto:* a salver for the presentation of bridal or birthday gifts, and was evidently made for some festival occasion in the Piccolomini family.

Wood. Diameter 25½ in.

Old Catalogue No. 71. "Pintoricchio."

It is with a certain amount of hesitation that we give this romantic little picture to Girolamo, because it stands, both in style and in quality, very close to the works of his father. It is unusually pure and primitive in design for Girolamo, but the exaggerated proportions of the figures, and the very light color-scheme, are, on the other hand, characteristic of his paintings. It is evidently an early work done in the father's studio, and has all the charm of the Sienese quattrocento art coupled with a more unusual element of romantic love. The picture takes us right into the poetical world of the Renaissance. This is probably also the reason why it has been more often reproduced and noticed by art historians than any other picture in this collection.

Rankin in *American Journal of Archæology,* 1895, I. (Florentine.)

Revue de l'Art Ancien et Moderne, 1899, p. 417.

Berenson, Central Italian Painters of the Renaissance, I ed. (Benvenuto di Giovanni.) II ed. (Girolamo di Benvenuto.)

Perkins in *Rassegna d'Arte Senese,* 1905, II. (Girolamo.)

Rankin in *Burlington Magazine,* March, 1908. (Girolamo.)

Müntz-Esseling, Petrarca, p. 148.

Jacobsen, Das Quattrocento in Siena, pl. 38.

Crowe and Cavalcaselle, History, ed. Borenius, p. 166.

CENTRAL ITALIAN SCHOOLS

GENTILE DA FABRIANO

Gentile di Niccolo di Giovanni Massi da Fabriano was born between 1360 and 1370, and studied painting under Alegretto Nuzi, the best master of his native town. He visited Venice about 1410-1412 and painted here in the Ducal Palace. Between 1414 and 1419 he worked in Brescia for Pandolfo Malatesta; thence he probably went to Rome and to his native town of Fabriano, but in 1422 he was in Florence, executing here his much admired masterpiece, the Adoration of the Magi (dated 1423). In 1426 he was called to Rome by Pope Martin V to paint in San Giovanni in Laterano. He died here in the fall of 1427. Gentile's frescoes in Rome and Venice have long since been destroyed.

Gentile exercised a great influence, not only in Umbria and the Marches, but also in other places, like Venice and Florence, where he was active for some time. His art combines legendary spirit and poetry with a certain degree of naturalistic form. It is highly decorative and ornamental, but shows at the same time a marked tendency towards realization of tridimensional space and new pictorial light effects.

66. MADONNA

A half-figure standing in a window full face. She holds the Child in front of her, standing on a cushion on the sill of the window. He is entirely naked and smilingly lifts His right hand in the act of benediction. The side pillars of the window are pierced by small Gothic arches, through which stems of roses and pomegranates wind. The Madonna is light-haired and blue-eyed; she wears a deep blue mantle with gold borders ornamented with

Oriental characters. It is draped in soft, wavy folds, forming, together with the winding stems, a beautiful interplay of lines. The background is dark. To the right, on the window sill, is a cushion covered with gold brocade.

Wood. Cleaned 1915. H. 35⅝ in. W. 24⅞ in. The picture is signed to the left in Gothic minuscules: GENT. FABRIANO.

Old Catalogue No. 39. "Gentile da Fabriano."

The following note is added in the catalogue: "Crowe and Cavalcaselle speak of this picture as injured by restoring! When Mr. Cavalcaselle saw it in Florence, it was indeed entirely disfigured by repainting; since that time the new paint has been entirely removed; by great care and unusual good fortune this was done without appreciable injury to the picture which is thus left in excellent preservation. The recovery of so admirable and characteristic a picture as this from the bad state it was in, is one of the triumphs of picture collecting."

The observation made by Cavalcaselle about the preservation of the picture was indeed more truthful than the assertions of the catalogue. The picture is mentioned in the following words in the English edition of Crowe and Cavalcaselle (vol. V): "Of the same period [as the Quaratesi altarpiece] no doubt is a Virgin supporting the Infant Christ on a balustrade before her, with remnants of Gentile's signature and curiously like a later Virgin by Jacopo Bellini [in the Tadini Collection at Lovere], all but life size and injured by restoring, in the possession of Mr. Jarves."

That the exaggeration did not lie on Cavalcaselle's side is confirmed by the following statement by Mr. Hammond Smith, made in connection with his restoration of the picture in July, 1915: "This picture was found to be much repainted in oil colors. On cleaning, the Child's body and head and the Madonna's hands were found in quite good condition. The blue

gown was much gone over, but found damaged only by an accidental scratch on the broad light fold on right arm. The architectural framework around the edge has been damaged in several places in removing the heads of nails when the picture was cradled. . . . The Madonna's face was injured, as will be seen by noting the unevenness of the surface of the eyes in reflected light. . . . The shadows were much worn but sufficiently evident to permit of stippling of the spots."

In spite of all these vicissitudes and successive restorations the design of the picture is practically uninjured, and since it has been freed from all overpainting it stands out with renewed beauty and character. It is a rather mature and late work by Gentile; both the Virgin and the Child are fully developed quattrocento figures, far removed from the mediævalism of Alegretto Nuzi's hieratically stiff and thin saints. They stand in regard to form and line on about the same level as Masolino's later works, though the spirit in which they are conceived is lighter and more lyrical than we find in contemporary Florentine masters.

Gentile attracts us in the first place as a poet and only in the second place as an important factor in the new evolution towards naturalistic representation. He was an emotional genius who by and by became more interested in the naturalistic movement without losing too much of his original purely artistic qualities.

Both the Virgin and the Child closely resemble the same figures in the Adoration of the Magi in the Academy in Florence; and perhaps still more so the central figures of the Quaratesi altarpiece, now divided between the Uffizi, the Vatican Gallery and the Royal Collections in England. The former picture is dated 1423, the latter 1425, and it seems most natural to put the Jarves Madonna in between, or at least to assign it to the same period; that is to say, to the time when Gentile was

staying in Florence. The unusual value and rarity of this picture becomes evident when we know that there are not more than ten complete works known by Gentile.

Crowe and Cavalcaselle, A New History of Painting in Italy, ed. 1866, vol. III, p. 103.

Rankin in *American Journal of Archæology,* 1895, II.

Berenson, Central Italian Painters, I ed. (Gentile.)

A. Colasanti, Gentile da Fabriano. [Bergamo, 1909.]

FOLLOWER OF GENTILE DA FABRIANO

Unknown artist, probably from the Marches but influenced by Florentine art, active about 1420-1440.

67. THE GARDEN OF LOVE

Cassone picture, divided in two main parts by a gateway in the centre. The left part is filled by a shady grove of dark green laurel trees. Youths and maidens are dancing in the wood a *ballo rotondo,* to the music of two clarinet players who are seated on the branches of a tree; two couples standing at the sides are looking on. Furthest to the left is a round tent or pavilion, under which three female figures are seated; the one to the right has a golden robe, the one to the left is surrounded by rays, and the middle one has an arrow in her breast. She wears a long red robe of the same kind as the dancing damsels. Before her, on the step of the pavilion, kneels a young man in a red tunic, also with an arrow in his breast. The two arrows have been shot at the young people by a little Cupid hovering in the air; the youth is kneeling in supplication before the maiden. She seems to be hesitating, seated as she is between two different kinds of love guardians which might be entitled "Amor Sacro" and "Amor Profano," or chaste love and sensual love.

In the midst of the picture we see the young couple passing through a doorway; in front of them goes the lady in golden costume, and after them follows the other surrounded by the gold rays. The doorway leads to an open place where the fountain of Love is situated, at the foot of some wooded hills. Some mythological love stories are introduced to characterize the place; thus we see, at the side of the gate, Apollo chasing Daphne, who is being changed into a laurel, and higher up on the hill, Venus and Mars caught in Vulcan's net. In the air above the fountain Amor is seated on two large black birds (ravens?) his feet resting on two gold lions (Amor conquering wisdom and strength?). Around the fountain, which throws its water to the feet of Amor, several prominent men are gathered. Dante, Petrarch and Boccaccio approach together; behind them is a young man—possibly a

painter—who dips his hand in the fountain and looks up through the iridescent water towards the god. On the other side are some other distinguished persons fascinated by the waters of this marvellous fountain; a king dips his hand into it, a queen stands leaning against it, a warrior clad in iron and with a wreath on his head stands with his gaze fixed on the sprinkling water. Behind him are two fair ladies, the one playing a psaltery or little harp.

The end of the two young people's love story is enacted further to the right. They stand near by each other; he with hands crossed on his breast; she pulling out the arrow from her breast and returning to him a large ring. She is evidently freeing herself; the woman with the aureole of gold rays speaks to her, but the other allegorical lady is turning away. Higher up on the mountains the radiant guardian is driving with the young bride in a chariot drawn by two white stags while the young man with uplifted arms in vain attempts to follow her. She has evidently finished her pilgrimage through the garden of Love, and is following Chastity to a purer world. The young man is left behind, lying mourning on the ground.

The ground on which all these graceful scenes are represented is covered with flowers; the background is formed by a ridge of brown and gray mountains standing out in sharp silhouette against the deep blue sky.

Wood. Cassone front. H. 15¼ in. W. 58 in.

Old Catalogue No. 38. "Gentile da Fabriano. The picture is said to come from the gallery of Principe Conti."

The subject of this picture is evidently taken from some novel or poem about the two different kinds of love. The greatest artistic merit of the picture does not, however, lie in its illustrative qualities but in its decorative beauty. It shows a remarkable refinement in drawing. The small figures are agile and elegant, their types are graceful and they are grouped in a very free and natural way. The mountain scenery and the laurel grove form a poetical setting for the successive acts of this lovely drama. The general color-effect is rich and warm, with blue, red, green and gold as the principal tones.

The stylistic connection with Gentile da Fabriano is quite evident both in the figures and in the landscape setting; but the

picture stands behind Gentile's works in regard to naturalistic representation and realization of tridimensional space. It is altogether more naïve and childish; some of the figures are almost like exquisite dolls. This character of decorative richness in conjunction with the gayly naïve spirit of the conception makes it evident that the painter was not a Florentine but one who had learned his craft in the Marches, possibly at Fabriano or Camerino.

We do not know his name, but we are inclined to recognize the same hand in four small predella pictures representing the Visitation, the Nativity, the Adoration, and the Flight to Egypt in the collection of Mr. John G. Johnson in Philadelphia. These pictures are in the catalogue ascribed to an Umbro-Florentine painter, towards 1425, and Mr. Berenson gives a detailed account of their resemblances to the work of both Gentile da Fabriano and Lorenzo Monaco.

If we are right in our supposition that the four predellas and this cassone front are by the same master, the former must be earlier in date. The marked Florentine influence which Mr. Berenson points out in them does not appear in the same degree in the Jarves picture. Here the painter is more purely *marchegiano,* an intimate follower of Gentile. And he must have been a man of no ordinary talent; the picture is a masterpiece of its kind, full of poetical sentiment.

Rankin in *American Journal of Archæology,* 1895, II. ("A first rate hand—distinctly Florentine.")

The same in the *Burlington Magazine,* August, 1907. (School of Masaccio.)

FIORENZO DI LORENZO

This painter was born about 1440. Studied first under Mezzastris and Bonfigli in Foligno and Perugia and came then under the influence of Benozzo Gozzoli, who painted at different places in Umbria. Later on he went to Florence, and worked there under the guidance of Antonio Pollajuolo. He became here also acquainted with Verrocchio's art. He is supposed to have died shortly after 1521. A great number of Fiorenzo's works are in the gallery at Perugia; among them the panels representing Miracles of San Bernardino, painted probably as early as 1473. They reveal a peculiar exaggeration of the Pollajuolesque striving for quick movement and cleancut form. His later works are better balanced.

68. SAINT JEROME DOING PENANCE

The saint is kneeling in front of the entrance to his grotto, before a crucifix, beating his breast with a stone; his mantle falls down to his loins. Behind the saint lies the lion. Between the curiously formed rocks, which seem to have been cut out of lava or clay, opens a view over a valley, with water winding between rocky banks. The whole landscape has a very arid and artificial character. The general color tone is grayish blue. The preservation is excellent.

Wood. H. 19¼ in. W. 12 in.

Old Catalogue No. 60. "Fra Filippo Lippi." (The statements made in the catalogue that the picture formerly belonged to Duke Cosimo I Medici, and that there is a companion piece in the Uffizi, seem to be founded on a mistake.)

A comparison between this picture and the San Bernardino illustrations by Fiorenzo di Lorenzo in Perugia offers full evidence of the identity of the master. The gaunt and angular

figures in stiffened positions, draped in mantles with sharply creased folds which flare out on the ground, are too characteristic to be overlooked. Details such as the bent toe and the sinewy hands are also almost as good as a signature by the master. This picture must be an early work painted in the seventies or thereabout. A slightly different version of the same composition is in the Morelli Collection in Bergamo. It is also attributed to Fiorenzo but seems to be by a weaker hand than the present picture.

A larger representation of the same subject by Fiorenzo was formerly exhibited in the gallery at Perugia, but is now (1915) for sale at a picture dealer's in Florence. The composition recalls the Jarves picture, but the landscape is richer and more naturalistic.

Rankin in *American Journal of Archæology,* 1895, II. (Fiorenzo.)
Berenson, Central Italian Painters, I ed. (Fiorenzo.)
Crowe and Cavalcaselle, History, ed. Borenius, vol. V, p. 270.

LUCA SIGNORELLI

Luca Signorelli was born at Cortona in 1441 and became a pupil of Piero della Francesca, with whom he worked in Arezzo in 1472. Besides this education he was strongly influenced by Antonio Pollajuolo. Signorelli visited Rome in 1482-1484, painting there with the best contemporaneous Florentine masters in the Sistine Chapel. After this visit he went back again to his native town, and worked chiefly there during the remainder of his life; some important commissions were, however, executed in other places, like the frescoes in the Cathedral of Orvieto 1500-1502, and those in the cloister of Monte Oliveto Maggiore (1497). The later part of his life was passed entirely at Cortona. He died there in 1523. Signorelli was one of the greatest masters of movement and form during the golden age of the Renaissance; his figures may appear coarse and rustic but they are always strongly emotional and expressive.

69. THE ADORATION OF THE MAGI

The Virgin sits to the right in front of the stable, holding the Christ Child on her knee; Joseph stands at her side. Before the Virgin kneels the oldest of the three kings, a white-haired man in dark green brocade mantle with arms crossed on his breast. The two other kings, who also wear sumptuous brocade mantles with gold ornaments on red and brown grounds, approach with gold goblets in their hands. Further towards the left some curious men press forward to see the Child, and up on the hill the retainers of the kings are approaching with their horses and their laden camels. In the background opens a wide view over light blue mountains. The general color-effect is bright. Joseph has a blue coat and a brown mantle, Mary a blue mantle lined with green and a red garment. The kings have their richly ornamented brocade tunics, the other men have blue, green and amethyst-colored costumes. The painting is done very broadly, with thin, fluent colors.

Wood. H. 14⅛ in. W. 17¼ in.

Old Catalogue No. 67. "Signorelli."

The following note is added in the catalogue: "This admirable little picture, one of the gems of the collection, is in perfect condition, and has never been cleaned, restored or repaired in any way. It will need to be transferred to canvas at some future time, but will not be marred in the process, if it is rightly done. When purchased, it had remained for many years, and probably ever since it was painted, in the Archbishop's palace of Cortona."

The suggestion as to the transferring of the picture from wood to canvas has as yet not been followed, but the painting seems to have undergone some restoration not entirely successful. The somewhat rugged appearance of the broadly executed figures has not been improved thereby.

It is interesting to note how the master reduces the size of the panel to make the powerful figures appear still grander and more overwhelming than they actually are. They are crowded, and display altogether too much force and strain in their movements and their attitudes. Signorelli emphasizes the physical expressions of the emotions almost beyond the limit of beauty. He wants to be dramatic at any cost.

This picture is probably a comparatively late product of the great master's brush. It is painted with that superior breadth and ease which are characteristic of Signorelli's later works, and the types show also the closest resemblances to those in the pictures at Umbertide and Arezzo, executed in 1516-1519.

Rankin in *American Journal of Archæology*, 1895, II. (Signorelli.)
Berenson, Central Italian Painters, I ed. (Signorelli.)
Crowe and Cavalcaselle, History, ed. Borenius, vol. V, p. 117.

MICHELE DI MATTEO LAMBERTINI (?)

A Bolognese artist, active about the middle of the XV century. He is represented by three signed pictures in the gallery at Bologna, among them a triptych representing the Pietà, dated 1469. His style is very crude and decadent, a late derivation from the Bolognese trecento tradition.

70. THE DEPOSITION FROM THE CROSS

The Virgin, clad in a blue mantle, sits at the foot of the Cross, holding the body of Christ in a half reclining posture in her arms. Mary Magdalen, who is seated on the ground to the right, holds the left arm of Christ. She wears a cinnobar red garment. Saint John is standing behind her, and supports with his hand the head of Christ. Behind the Virgin are two more women, the one in gray, the other in green mantle, crying and lamenting with vivid gestures. In the upper part of the picture, to which a top piece has been added, we see the foot of the Cross and part of the ladder by means of which the body of Christ has been taken down.

Wood. H. 50 in. W. 30⅞ in.

Old Catalogue No. 37. "Antonio Veneziano." This attribution is proposed in the first English edition of Crowe and Cavalcaselle's History (I, 491) but opposed in the later Italian and English editions of the same book (II, 288).

The picture is decidedly un-Florentine. The crude and wooden figures, delineated with heavy black contours, remind us of Bolognese art from the late trecento or early quattrocento. The provincial school of Bologna stood, as a whole, on a much lower level than that of Florence or Siena; and one of its most

decadent representatives was Michele di Matteo Lambertini. His pictures in the gallery at Bologna show figures with the same short proportions, large, formless hands and feet and types bordering on caricature, as in the picture described above. Most characteristic of Lambertini are the large, grimacing mouth and the pointed nose. Still, there might be other practically unknown Bolognese painters with the same decadent characteristics as Lambertini. In attributing the picture to him we therefore use his name rather as designation for a whole group than for a master of strictly individual character.

Crowe and Cavalcaselle, A New History of Painting in Italy, ed. 1864, vol. I, p. 491. (Antonio Veneziano.)

Rankin in *American Journal of Archæology*, 1895, II. (Ant. Veneziano.)

GIROLAMO DA CREMONA

Judging from his name, the painter must have been born at Cremona, but he received his artistic education mainly in Padua and Verona. It is possible that he for some time studied in Squarcione's workshop, and he was evidently strongly influenced by Mantegna's early works. In 1467 he was working on miniatures for the cathedral in Siena; in 1472 he relieved Liberale da Verona as a miniature painter at Monte Oliveto Maggiore, and in 1475 he was back again in Siena, working for the cathedral. He was still alive in 1483.

Girolamo da Cremona was known only as a miniaturist until Mr. Berenson proved that he was also the master of the very impressive altarpiece in the cathedral at Viterbo (dated 1472), in which "he reveals a talent inferior certainly to Mantegna's, but not to Liberale's and scarcely to the talent of any other of his contemporaries not of the first rank." But some years before this discovery was published William Rankin had already rightly attributed the Jarves picture to Girolamo da Cremona.

71. THE NATIVITY

The Virgin is kneeling in adoration before the little Child, who is lying on the ground in front of some ruined buildings. Joseph is sitting on the other side of the Child, lifting his hands in astonishment. He is a scraggy old man with white hair and beard. His carmine garment and orange mantle are rumpled in a swirling mass of folds. Mary is a more refined figure; her dark green mantle and red gown are draped in rather tense long folds. The ox and the ass stand under a vault in the middle distance, and upon one of the ruins, which is covered with grass, two shepherds with some sheep are watching the angel, who comes floating down towards them bringing the glad message. Higher up, under the rounded arch of the picture, God the Father appears in half length, carried by cherubs. The sky has a

subdued, dark blue tone; the ruins and the small figures in the background are almost wrapped in darkness, but further back, at the horizon, an orange streak is breaking through, announcing the approaching day.

Transferred from wood to canvas and mounted on a rounded board which has curved the surface of the picture.

H. 25½ in. W. 16⅝ in.

Old Catalogue No. 55. "Squarcione."

The old attribution points in the right direction and was certainly the best possible at a time when Girolamo da Cremona was very little or not at all known. But when his name once has been proposed as an attribution for this picture it appears so satisfactory that no one can hesitate to accept it as correct. It is hardly necessary to point out in particular the two representations of the same motive among Girolamo's miniatures in Siena, because the iconographical correspondences are of less importance than the striking mannerism of drawing and color which connect this painting with Girolamo's miniatures. The swirling folds of Joseph's mantle and his round and furrowed face are individual characteristics of so marked a kind and with so much intrinsic merit that they could hardly be successfully imitated by another master.

Rankin in *American Journal of Archæology,* 1895, II. (Girolamo da Cremona.)

Berenson in the article "An Altarpiece by Girolamo da Cremona," included in Study and Criticism of Italian Art, II.

Berenson, North Italian Painters. (Girolamo.)

XVI CENTURY

(CINQUECENTO)

FLORENTINE SCHOOL

PIERO DI COSIMO

Piero di Cosimo was born at Florence in 1462, the son of a man called Lorenzo di Piero; his real name was therefore Piero di Lorenzo. But since he had become a pupil and assistant of Cosimo Rosselli he was commonly called Piero di Cosimo. He accompanied Cosimo Rosselli when this master was summoned to Rome in 1482 by Pope Sixtus IV, and took an active part in decorating the Sistine Chapel, painting independently at least one entire fresco composition. In 1485 he returned to Florence, and was employed with Fra Bartolommeo in the convent of Sant'Ambrogio. The connection with Rosselli, however, seems to have lasted until the death of the latter in 1506, and Piero may have had a hand in several of Rosselli's paintings. From the beginning of the century Piero had come under the still stronger influence of Leonardo da Vinci's art. The great master visited Florence in 1501 and worked there again between 1503 and 1506. His compositions and wonderful pictorial style were almost like revelations of a new art to the painters of Florence, and Piero was among those most profoundly impressed by Leonardo. According to Vasari's account, Piero di Cosimo was a man of curious interests and habits, caring more for pagan mythology than for Christian conceptions. During the last decade of his life he seems to have been more occupied with strange speculations than with actual painting. He died in 1521.

72. PORTRAIT OF A LADY HOLDING A RABBIT

She is represented in half length, slightly turned towards the left, and there is no contraposto movement between head and shoulders. Both hands are visible, lightly holding a gray rabbit in her lap. She wears a low cut

brown dress, with black sleeves which are slashed in their upper parts so that white sleeves puff out. The neck is bare and decorated with a black necklace. The dark chestnut hair is held in with a gold embroidered band and falls as a thick heavy mass down on the back of the neck. The blooming face and the well-rounded form bear witness to an exuberance of health. The background is formed by an open landscape, the horizon being slightly above the shoulders, so that the head stands out against the light blue sky. The watery marshland and grass-covered hills are bluish green, the shrubs and trees closer to the figure darker in tone; the whole view is suffused with a hazy atmosphere. Since the picture went through a cleaning process in 1915 the general color-effect is clear and light.

Wood. H. 23 in. W. 18 in.

Old Catalogue No. 68. "Francesco Francia."

The portrait is said to represent a lady of the Vitelli family from Città di Castello; and it is further stated that "this exceedingly valuable picture was obtained from the Giovagnoli family, who inherited it from the Vitelli, now extinct."

Whether the tradition about the person represented has any foundation in reality we do not know, but we are inclined to doubt it, because the portrait is painted after the destruction of the Vitelli family by Cesare Borgia in 1502, and not anywhere in Umbria, but in Florence.

The date of the picture can be approximately fixed by comparison with certain dated portraits from about the same epoch. In the first place, it seems evident that the composition has not been conceived without influence from Leonardo's Mona Lisa. The position of the figure and of the hands recalls that famous portrait, though this picture has little of the suppleness and mobility of the great model. (Especially the absolute lack of movement in the neck produces an impression of stiffness.) We know that Leonardo worked on Mona Lisa's portrait in Florence between 1503 and 1506. The Jarves portrait must have been done shortly after; it is likely that several

artists took sketches from Leonardo's portrait, just as Raphael did when he needed a scheme of composition for the Maddalena Doni portrait. From this we may draw the inference that the Lady with the Rabbit was painted about 1506, or shortly after.

This approximate date is confirmed by a comparison with Ridolfo Ghirlandajo's portrait of a lady in the Pitti Gallery, Florence. It is dated 1509. The picture is inferior in quality to the present one, but the composition of the figure, the costume and the arrangement of the hair is entirely the same; the correspondences are so close that one is forced to assume that the two pictures must have been done about the same time. The Jarves picture should consequently be dated about 1506 to 1509.

The attribution to Piero di Cosimo, which first was given by Mr. Berenson, is supported especially by the character of the landscape, the hazy atmosphere, the sprinkled trees and bushes, the minuteness in detail almost reminding us of Flemish painting. We find this kind of landscape, for instance, in Piero di Cosimo's portraits of Guiliano di San Gallo and his father in Mauritzhuis in The Hague; and in the Perseus and Andromeda pictures in the Uffizi—comparatively late works by Piero, in which the influence of Leonardo da Vinci is clearly discernible.

The drawing of the figure is less characteristic of Piero di Cosimo. Here we already discover a marked tendency to depart from the naturalism of Florentine quattrocento art towards a more rigid formalism. It reminds us of certain figures by Piero's pupil Mariotto Albertinelli. He had a special liking for dominating vertical and horizontal lines, as emphasized in this portrait. One may study for comparison, for instance, Albertinelli's tondo with the kneeling Madonna, in the Pitti Gallery. But Albertinelli cannot have been the master of this portrait; the landscape alone is enough to exclude such a sup-

position. It is in all probability a work by Piero di Cosimo, though from a comparatively late period in his career, when he already had left behind him the quattrocento ideals, and begun striving for the new type of formal beauty which belongs to the High Renaissance.

Rankin in *American Journal of Archæology*, 1895, II. (Fr. Francia.)

Berenson, Florentine Painters of the Renaissance, II ed. (Piero di Cosimo.)

RIDOLFO GHIRLANDAJO

His real name was Ridolfo di Domenico di Bigordi, but like his father, the great Domenico Ghirlandajo, he was called Ghirlandajo. He was born in Florence in 1483 and lost his father while still a child. He was taken under the protection of his uncle Davide, also a painter, who probably instructed him in the painter's craft. His style was gradually formed under influence of Granacci and Cosimo Rosselli, later on particularly of Raphael. He became, indeed, a friend and assistant of the young Urbinate, and when the latter was summoned to Rome by the Pope he wanted Ridolfo to go with him. Ridolfo remained, however, in his native town, and never descended to the level of Raphael's Roman school. He continued to work in an individual manner which shows a skillful combination of the Florentine quattrocento tradition with the more suave and harmonious ideals of Raphael. Some of his altarpieces are from a formal point of view good examples of the High Renaissance in Florence. Ridolfo died in 1561.

73. MADONNA ENTHRONED BETWEEN SAINT JEROME AND SAINT DOMINIC

The Virgin is seated on a rather high stone platform, the front of which is decorated with a relief representing the Crucifixion and four kneeling men in gray frocks with cowls; they seem to be members of some brotherhood or Compagnia which probably ordered the picture for its chapel. The Virgin holds the Child standing on her right knee, and points with her left hand to Saint Jerome, to whom the Child also seems to address His blessing. He is a very attractive, entirely naked little lad, who performs the ritual blessing, smiling playfully. The old Saint Jerome, who holds the stone of his penance in the left hand, turns towards the Madonna and fixes his gaze devoutly on the Babe. At his side is seen the head of the lion. Saint Dominic

on the other side of the throne is a young and sentimental man, turned full face towards the spectator. He holds his usual attribute, the book, in his left hand, and raises the right towards heaven. He wears the black frock on the white tunic, while Saint Jerome has a gray mantle. The Virgin has a bluish green mantle over a carmine red undergarment.

The whole background is filled with an extensive landscape, which rises towards both sides in undulating hills, while the centre is a valley leading to the open sea. We see some riders travelling in the valley and, to the right, Saint Jerome doing his penance. The landscape has a pale brown tone; the horizon over the sea is blue. Large parts have been added at the top of the picture to fill out the low, rounded arch.

Wood. H. 82½ in. W. 81⅜ in.

Old Catalogue No. 97. "Ridolfo Ghirlandajo."

The old attribution is perfectly correct, as can easily be verified by a comparison with some of Ridolfo's signed works, as, for instance, the large altarpiece representing the Adoration of the Child in the museum at Budapest. The mild and beautiful Virgin who kneels in adoration before the Child is the same woman as the one who sits on the throne in the Jarves picture; Saint Dominic is a brother of the young shepherd with the lamb. The figures have a remarkably stately and orderly character, they are well drawn and well dressed, but in spite of their appropriate gestures they reveal scarcely any emotional life. The wide, airy landscape suggests more feeling than the statuesque figure group. This is built in the same way as so many of Fra Bartolommeo's altarpieces, forming an equilateral triangle in which the side figures are turning in contraposto. It is one of the most characteristic forms of composition used in the High Renaissance, though a rather diluted version.

Rankin in *American Journal of Archæology*, 1895, II. (R. Ghirlandajo.)

Berenson, Florentine Painters of the Renaissance, II ed. (R. Ghirlandajo.)

FRANCESCO GRANACCI

Francesco Granacci was born at Florence in 1477 and received his artistic education in the studio of Domenico and Davide Ghirlandajo, being at one time a fellow pupil there with Michelangelo, by whom he was much influenced. Later on, Fra Bartolommeo's more academic and formalistic art became Granacci's model. There is a considerable difference in style between his early and his late works; his whole *œuvre* affords a characteristic reflection of the general evolution in Florentine painting during the earlier part of the XVI century. The individual element is the smaller part in his works. Granacci died in 1543.

74. PIETÀ

The Virgin is seated at the foot of the Cross, leaning over the dead body of Christ that lies quite stiff in her lap. The feet are supported by the kneeling Mary Magdalen, the head by Saint Dominic, who, kneeling on his right knee, uses the left as a support. The Virgin wears a dark brownish violet mantle over a red garment; Mary Magdalen has a red mantle over a bluish green robe. The background is formed by a hilly landscape with some large trees on both sides and an open view in the midst. Here are represented three scenes from the story of the Resurrection: (1) Mary Magdalen at the open Sepulchre and the angel addressing her; (2) "Noli Me Tangere," or Mary Magdalen meeting Christ appearing as a gardener; and (3) furthest to the left, the two apostles and Christ on their way to Emmaus. The background view is light green; the hills closer to the foreground are brown, the trees green and brown.

Wood. H. 77⅛ in. W. 65½ in.

Old Catalogue No. 86. "Fra Bartolommeo."

The picture shows most plainly the influence of Fra Bartolommeo and Andrea del Sarto; the former seems to have deter-

mined the figure group, the latter the landscape, but the single figures reveal the hand of Granacci. The painter's style is particularly evident in the round and mild face of Mary Magdalen and in Christ's type and His hands with the bent fingers. And when we once know the master, it is easy to discover characteristic features of his even in the other figures. The sentimental spirit of the conception, also, answers well to what we usually find in Granacci's works. There is another Pietà by Granacci at Quintole near Florence, which is conceived very much in the same way. The pictorial *sfumato* of the landscape is further developed than in most of Granacci's creations, and reveals a direct connection with Andrea del Sarto. The picture should hardly be dated before the end of the second decade of the XVI century.

Berenson, Florentine Painters of the Renaissance, III ed. (Fr. Granacci.)

ANDREA DEL SARTO

Andrea d'Agnolo, commonly known as "del Sarto," because his father was a tailor, was born in Florence in 1486. He became a pupil of Piero di Cosimo, and his style was further developed under the influence of Fra Bartolommeo's and Leonardo's creations in Florence. Later on, Michelangelo's art had a deciding influence on Andrea.

He gradually won great fame, especially as a fresco painter, and was invited by Francis I to France in 1518; but the next year he returned to Florence. He died here of the plague on January 22, 1531. Andrea del Sarto was the only real colorist among the painters of Florence. Continuing the late pictorial style of Piero di Cosimo, he gradually developed a *sfumato* technique which seems to envelop his figures in a haze of warm light. His earlier works have an unusual picturesque charm, but in the later compositions this is partly lost in striving for monumental effects of a Michelangelesque type.

75. MADONNA AND CHILD

The Virgin is seen full face, head and shoulders only. She holds the smiling Child before her and looks downward. A lilac kerchief is bound like a turban around her head, and her dress shows traces of red and yellow color, but most of the color flaked off when the painting was transferred from the wall.

Fresco painting transferred to canvas.
H. 27¾ in. W. 20½ in.
Old Catalogue No. 92. "Andrea del Sarto."

This picture is now only a shadow of what it originally was, but nevertheless it has an undeniable charm and character of

its own. The figures have almost lost their corporeal reality, and the contours are partly obliterated, but they remain as a vision, a soft echo of a masterful creation. Under such conditions it is, of course, rather hazardous to venture a definite attribution, but if a name is to be pronounced for this picture none seems more fitting than that of Andrea del Sarto. That which still is to be seen of the types and of the colors speaks evidently of Andrea's art. And we hardly believe that it is a school picture, rather a youthful creation by Andrea himself. It should be compared with early paintings by Andrea, such as the Madonna in the Galleria Nazionale (Corsini) in Rome, dated about 1511; there we see the same girlish, well-rounded face with a short nose and a small mouth as in this Madonna and the same brightly smiling Child. Even in somewhat later works by Andrea, as, for instance, his large fresco representing the Birth of the Virgin in the forecourt of the SS. Annunziata in Florence (dated 1514), the same types and the same color-scheme can be observed; but later on they gradually disappear. In a case like this, where so little of the detail remains, it is, however, more than usually worthless to insist mainly on the formal analysis of the picture. It is the general tone and mode of conception which here are of primary importance for the attribution, which in a case like this is simply a suggestion, not an affirmation.

Rankin in *American Journal of Archæology,* 1895, p. 149. ("Reminds me of Barocci.")

Berenson, Central Italian Painters, II ed. (Girolamo del Pacchia.)

FRANCIABIGIO

Franciabigio's real name was Francesco di Cristofano. He was born in Florence in 1482 and died 1525. He was a pupil of Piero di Cosimo and Albertinelli, but was also somewhat influenced by Leonardo da Vinci's works. In 1505 he became acquainted with Andrea del Sarto, and worked for some time in company with this master. Franciabigio was a highly gifted artist, though evidently lacking in balance and continuity. Many of his paintings are splendid efforts not adequately carried out.

76. THE THREE ARCHANGELS

Saint Gabriel with the lily, Saint Michael with the sword and the globe, San Rafael leading the little Tobit by his hand. The donor of the picture (a nun?) is represented kneeling in the left-hand corner. The archangels wear violet, yellow, green and orange garments, the little Tobit is blue; the colors have an iridescent character. The figures are standing on a gray stone platform. The background is dark.

Wood. H. 9⅝ in. W. 14 in.

Old Catalogue No. 83. "Piero di Cosimo."

The old attribution of this sketchy little picture is by no means surprising, though hardly correct. The figures bear a certain likeness to Piero di Cosimo's later creations, as, for instance, the Perseus pictures in the Uffizi. The soft and oscillating color-scheme may also have been derived from the same source, but it has been further developed under the influence of Andrea del Sarto. Broadly speaking, the style of the picture may thus be characterized as a continuation of Piero di

Cosimo's pictorial mode, somewhat modified by impressions of Andrea del Sarto's more coloristic manner.

The figures have rather characteristic types. The round faces with the broad eyes and the small smiling mouths have a very individual character, and so has the drawing of the extremities, which end in very thin, almost pointed feet and hands. The same mannerism of style can be observed in several of Franciabigio's authentic works, for instance, in the Hercules predella in the Uffizi. Another peculiarity of the master is the turning of the figures; he makes them rest with the whole weight of the body on one leg, which is placed in profile; but by a turn in the hips the upper part of the body is given in nearly full front. The shoulders are thrown back, and the breast is developed in its full breadth. The whole movement reveals that striving for contraposto, which was so essential to Leonardo's and Andrea del Sarto's followers, and which Franciabigio often combines in an individual way with his keen sense for sinuous, floating lines. This, in conjunction with the color-scheme, is the main basis for our attribution.

FRA PAOLINO

His full name was Paolo del Signoraccio, but he was usually called Fra Paolino da Pistoja. He was born at Pistoja in 1490, and received his first instruction in painting from his father, Bernardo d'Antonio Detti, called Signoraccio; but after having entered the Dominican order he became a close imitator of Fra Bartolommeo. He also finished some of Fra Bartolommeo's pictures after the master's death. Fra Paolino died in 1547.

77. AN ANGEL WITH HANDS CROSSED ON THE BOSOM

The figure is represented in quick movement towards the right, with long, orange-colored mantle and pink robe fluttering in the wind. The large wings are iridescent in green, red and yellow. The background is formed by a gray stone niche. This figure is evidently cut out from a larger picture, which might have represented the Annunciation, but as the Annunciation angel in the pictures by Fra Bartolommeo and his followers usually carries the lily, it seems to us even more likely that this angel has been an adoring side-figure to some large Madonna who, if this supposition is right, would have had a corresponding angel on the opposite side.

Wood. H. 47⅛ in. W. 22½ in.

Old Catalogue No. 87. "Albertinelli."

The picture shows Fra Bartolommeo's art in a rather coarse and hard translation, and it is even further removed from the noble restraint of Albertinelli's figures. Its nearest counterpart is Fra Paolino's Madonna in San Domenico in Pistoja; in this we find the same type and the same treatment of the broad and sharply broken folds. The Madonna sits also in a niche which recalls the background of the present picture.

PONTORMO

(Copies after Pontormo)

Jacopo Carrucci was generally known as Pontormo—the name of his birthplace, not far from Empoli. He was born in 1494 and died in 1557. He came to Florence in time to feel the inspiring thrill of Leonardo da Vinci's great new compositions, and received a very good technical training in Andrea del Sarto's workshop. Later on, Michelangelo's art had a deciding influence on Pontormo. Pontormo is one of the most fascinating draughtsmen that ever have worked with red chalk, a genius in decorative composition and an interesting portrait painter.

78. PORTRAIT OF COSIMO I DE' MEDICI, GRAND DUKE OF FLORENCE

Head and shoulders only, seen almost full face. He wears a black velvet coat with braids on the breast and a soft white collar. Around the neck hangs the chain of the Golden Fleece. The expression of the face is very dull and lifeless.

Wood. H. 24¼ in. W. 18¾ in.

Old Catalogue No. 100. "Pontormo."

The old attribution of this portrait to Pontormo, which also has been accepted by Mr. Berenson, is certainly too great an honor for the rather wooden and lifeless picture. One may discover here certain features, especially in the drawing of the eyes and the mouth, which recall Pontormo's late works, but this resemblance is superficial, the quality of the picture being much inferior to any of Pontormo's authentic portraits. It

may be a copy after a lost portrait by Pontormo, as has been suggested by Mr. F. M. Clapp, but the execution shows the dry and hard technique of the Allori bottega.

Berenson, Florentine Painters of the Renaissance, III ed. (Pontormo.)

79. MARTYRDOM OF THE THEBAN LEGION

According to certain authorities of the V century a Theban Legion, consisting of 6,000 Christians, suffered martyrdom by the order of Maximian in the Saint Moritz valley of the Pennine Alps. This story has, however, been rejected as entirely apochryphal by later Christian writers. The picture represents the tyrant throned on a raised platform in the foreground, directing the wholesale murder. With outstretched arm he speaks to a man who stands turned towards him ready to go and carry out his command. On the sides and behind the platform a great number of naked youths are collected in groups; they are being executed in different ways, some are bound and beheaded, others are massacred under the feet of galloping horses and still others are crucified. The naked bodies form a crawling mass. The general color tone is a brownish gray.

Wood. H. 27 in. W. 28⅞ in.

Old Catalogue No. 99. "Pontormo."

This picture is a copy after Pontormo's original painting in the Pitti Gallery (No. 182). It is grayer in tone and not so spirited in drawing and workmanship as Pontormo's own work. The composition is carefully copied, but on several of the figures some more clothes have been added over the nude parts, which makes them look heavier and less agile. The copy is probably executed towards the end of the XVI century by a secondary man. It is done in exactly the same size as the original, and as this has been somewhat cut all around, the Jarves picture now shows a little more of the figures at the extreme right and left than the original in the Pitti Gallery, which of course adds some interest to this copy.

GIOVAN ANTONIO SOGLIANI

(Probably a copy after Sogliani)

He was born in Florence in 1492, became early a pupil of Lorenzo di Credi and was later influenced by Fra Bartolommeo. Sogliani was inscribed in the Compagnia dei Pittori in 1522 and died in 1544.

80. THE DEAD CHRIST SUPPORTED BY JOSEPH OF ARIMATHEA

The figure of Christ, which is seen to the knees, is in a sitting posture in front of Joseph, who supports the body under both arms. Christ's head is drooping against Joseph's shoulder; the latter looks out above the Dead. A white cloth drapes the loins of Christ, who is otherwise unclothed. The background is dark brown; the whole picture is very sombre.

Wood. H. 28¾ in. W. 23 in.

Old Catalogue No. 93. "Probably a pupil of Andrea del Sarto, perhaps Puligo."

The figures in this picture have a marked likeness in type and design to those in Sogliani's authentic work. As a good specimen for comparison may be chosen the Martyrdom of Saint Arcadius in San Lorenzo, Florence, painted 1521. The kneeling man in this picture most closely resembles the dead Christ of the Jarves panel, the slender and somewhat structureless forms being, in both cases, very characteristic. The type of Joseph resembles one of the old men in the same painting. Other features, which recur in several of Sogliani's works, are the arrangement of the hair, which falls on both sides of the

large ear, and the angular folding of the drapery under the arm of Christ and across His lap.

The execution of the picture seems, however, somewhat later than Sogliani; the color-scheme is unusually dark. It may be a copy after a work by Sogliani, and the writer even believes that he has seen the same composition in some Florentine collection, though he is not able to exactly place it in his memory.

BATTISTA NALDINI

Naldini, who also was called Battista degli Innocenti, because he lived a long time with Don Vicenzo Borghini, the "spedalingo degli Innocenti," was born at Fiesole in 1537. He died in Florence in 1590. Naldini began his artistic career as a pupil of Pontormo, whose early works he successfully imitated; but at the same time he learned much from Andrea del Sarto's paintings. After having visited Rome at the time of Pope Gregory XIII, Naldini came more and more under the influence of the Michelangelo school, and this influence became preponderating during the fourteen years he was assisting Vasari in painting the frescoes in Palazzo Vecchio in Florence. Naldini's style was thus very flexible, and he is entirely dependent on the master he follows for the time being.

81. ADORATION OF THE MAGI

The composition is centralized; the Madonna is seated in the midst of the picture, and on both sides of her kneel the worshipping kings. They are arranged diagonally in relation to the Madonna, and the diagonals are continued towards the background by means of standing figures behind the Madonna. She marks the central point where the two diagonals cross each other at right angles. The retainers of the kings, in varied costumes, throng the left side, while the shepherds and some old men with turbans come forth from the other side. Especially prominent among these is a tall man with bare legs, possibly a portrait. A monumental arch with Doric columns rises high in the middle distance, and in front of this God the Father comes floating down blessing the Mother with the Child. Under the arch opens a view over a distant valley, but at the sides of the arch the view is closed by high rocks.

Wood. H. 37¼ in. W. 33 in.

Old Catalogue No. 91. "Franciabigio."

This interesting picture is now in rather deplorable condition. It probably never was more than a lightly painted sketch, and it has in later times been badly rubbed and restored, but nevertheless it preserves still a certain coloristic charm and some vivid splashes of yellow, red and green tints. It must have been an effort in that kind of *sfumato* painting which Andrea del Sarto made so popular.

The composition was evidently inspired by Leonardo's well-known Adoration of the Magi. The central group is a somewhat stiffened translation of the same in Leonardo's picture, but the crowds on both sides are the painter's own invention. Some of the figures are here very obscure, and thronged without sense for bodily reality; some are borrowed from Andrea del Sarto. The shivering, half-naked youth to the right is copied from Andrea's fresco representing San Filippo Benzi and the possessed woman, in SS. Annunziata; and the negro king on the other side of the picture is taken from Andrea's Epiphany fresco in the same cloister. The young man at the side of this negro looks like a portrait (possibly of the artist himself), and so does the kneeling old man in front of the shivering youth on the other side; his pathetic, upturned face recalls Michelangelo. The painter must certainly have been an admirer of Michelangelo because the athletic God the Father, who comes floating down in front of the arch, is directly inspired by one of the figures of God the Father in the vault of the Sistine Chapel.

The style of the picture is thus a curious mixture of elements borrowed from some of the most famous painters about the middle of the XVI century, all very much weakened and diluted by the rather meaningless ingredients which the painter has added on his own account. His own capacity as an artist was evidently not very high, but he had talent enough

to mix in a pleasant way what he had seen in the works of greater men. The general derivation of the composition and the most prominent parts of the picture prove that he was a Florentine, and the color-scheme tells that he belonged to the school of Andrea del Sarto.

While the writer was trying to find the man in this school to whom the picture might correctly be attributed, he had the good fortune to meet Mr. F. M. Clapp, the learned American authority on Pontormo and his school. Mr. Clapp suggested the name of Naldini, and the suggestion seems convincing, although it is not so easy to prove, because Naldini is one of those ever changing minor stars who takes on the light of the sun whose orbit he is crossing at the time. Still, there is a representation of the same subject by Naldini in Dresden which offers important correspondences. The composition of this Epiphany is quite different. It is Roman in its whole tenor, but some of the less important parts in which the painter has felt most free to follow his own inclinations are strikingly like corresponding parts in the Jarves picture. It is especially true of the thronging figures in the background, the soldiers and the horses. They are all squeezed in without regard to space or corporeal reality; the old men's broad faces are characteristic and still more so the very small heads on the broad, heavy horses. The treatment of the draperies is also very much the same in both pictures, and the architectural motives show important similarities. No doubt the Dresden picture is a much more serious effort, an academic composition somewhat on the line of the late Raphael school, but it still reveals something of the same feeling, the same looseness of drawing, the same wavering proportions which we find in the Jarves picture. There is the same weak individuality behind both these Epiphany representations.

But the little picture in the Jarves Collection must be much earlier in date. It is evidently a youthful work, done before the painter had become affected by the contagion of the pseudo-classic Roman school. It is purely Florentine and has almost the freshness of an improvisation. The date of it can hardly be much later than 1560.

GIORGIO VASARI

Born at Arezzo in 1512. He learned the painter's craft in his home town, but came soon to Florence, and there became an ardent follower and imitator of Michelangelo. Vasari was really more prominent as an architect and decorator than as a painter, but his greatest fame is based on his literary work, "The Lives of the Most Eminent Painters, Sculptors and Architects." Vasari died in 1574.

82. LUCRETIA

She is nude and seen to the hips, slightly turned towards the right and leaning forward. With her right hand she thrusts the dagger into her left breast, and inclines the head to her right shoulder restraining a cry of pain. A red garment is falling off the hips; a green drapery covers partially the dark background.

Wood. H. 32¼ in. W. 26 in.

Old Catalogue No. 106. "Giorgio Vasari."

The academic type and the twisted movement of this figure are rather characteristic of Vasari, and so are the bright and cold colors which scarcely answer to the morbid sensualism of the conception. Vasari was never much of a painter because his intellectual efforts always got the better part of the little feeling for color and significant form which he might have had. This picture is a *tour de force* of academic baroque.

ALESSANDRO ALLORI

He was born in Florence in 1535, and was brought up by Agnolo Bronzino, who was a friend of his father. He died in 1607. Allori was active both as portrait painter and as decorator on a large scale, but never became an artist of importance.

83. PORTRAIT OF BIANCA CAPELLO

Head and shoulders only, slightly turned towards the left. She has a black robe, which is deep-cut on the breast and trimmed with a high white ruffle around the neck. Pearls in the hair and a pearl necklace. The background is dark.

Wood. H. 23½ in. W. 17¼.

Old Catalogue No. 107. "Paris Bordone."

There are, in Italian collections, quite a number of portraits representing Bianca Capello, the fair mistress of Duke Ferdinando dei Medici. The best known are Allori's portrait of the year 1565, and Bronzino's, which is five years later (Uffizi). Both represent Bianca comparatively young and fair, in a costly Spanish dress, and with an air of courtly *grandezza.* In the later portraits she is growing continuously fatter, and looks more commonplace (Pisa, Uffizi); and finally, in the latest portrait we know of her—painted about 1585 and preserved in the collection of Archduke Ferdinand of Tirol in Vienna—she is indeed an Italian *matrona* of very little distinction. The present portrait holds a middle place in this series. The model is no longer young and her charm seems rather frozen, but she is not yet quite as fat and sedate as in the latest one. That gives us reason to date it about 1580. It is very like the portrait of

which Litta gives a line engraving in the "Famiglie Celebri Italiane" (Medici), indicating the original as being in the Uffizi.

Whether it was painted by Allori himself or by some assistant in his workshop is hard to tell, because the master's brush had no very striking individual characteristics. The quality of the picture does certainly not induce us to give it a very prominent place among the portraits which might be ascribed to Allori, but it shows, on the other hand, great care and minuteness in the execution. It is probably a replica done under Allori's supervision, and he might well himself have taken some part in the painting of the face and the neck.

SCHOOL OF AGNOLO BRONZINO

84. PORTRAIT OF PIERO STROZZI (1510-1558)

He was the son of Filippo Strozzi and Clarice de' Medici; a well-known military commander, finally Marechal de France. Head and shoulders only, turned halfway towards the right. He wears a gleaming steel cuirass and a white collar. The hue of the face is reddish, the hair and the beard are dark. The background is brownish. At the top of the picture, at the sides of the head, is written PIERO STROZZI.

Wood. H. 22¼ in. W. 16⅜ in.

Old Catalogue No. 108. "Jacopo Bassano."

The old attribution of this picture may have been caused by a confusion of the names Jacopo da Ponte and Jacopo Pontormo; otherwise it is hard to explain its ascription to a Venetian painter. The picture is purely Florentine, from the second half of the XVI century. The technique is perfectly characteristic of the Bronzino school, but the quality of the picture does not come up to the work either of Bronzino or Allori. It was evidently done by some inferior man from the same workshop.

Piero Strozzi was also one of those celebrities whose portraits collectors of that time wished to include in their galleries of famous men. We know that there existed in the Musæum Jovianum a famous collection of historical portraits which Paolo Giovio had got together at Como, and which became the model for other similar collections, both in Italy and elsewhere. It is particularly worth noticing in this connection that a great number of Paolo Giovio's portraits (about 300) were copied between 1552 and 1568 by the Florentine painter Cristofano dell'Altissimo for Duke Cosimo I de' Medici, and these Floren-

tine copies were in their turn copied (about 1576-1577) for Archduke Ferdinand of Austria. The Florentine Collection exists only in part in the Uffizi, but the Archduke's copies are completely preserved in Vienna. As can be seen from a detailed account of this collection by Dr. Kenner in Jahrbuch der Kunstsammlungen des Ostreich. Kaiserhauses 1897, these copies were executed by different artists, and have very little artistic merit, but they are iconographically interesting, and help us in reconstructing the famous Musæum Jovianum (cf. Müntz, "Le Musée de Portraits de Paul Jove" in Memoires de l'Institut, Tome 36, 1901).

The Vienna Collection includes also a portrait of Piero Strozzi which, judging from the description given by Kenner, must be like the one in the Jarves Collection, though with some slight variations in the costume and the turning of the head. Such liberties were often taken by the copying masters of that time. The Uffizi Collection does not at present include Piero Strozzi. Perhaps the Jarves picture once belonged there, or at least was a replica of a similar portrait in the Grand Duke's collection. The question is of secondary importance, and almost impossible to answer conclusively, especially as we know that other collectors besides the Archduke of Vienna had sets of copies made from those in Florence. It may, however, be safely assumed that the Jarves picture is a copy by some Florentine master about 1575, after a contemporary portrait of Piero Strozzi which was included in the collection of Paolo Giovio.

85. PORTRAIT OF DANTE

The figure is cut just above the waist and turned three quarters to the left. There is no movement in the neck, and the eyes are staring straight forward. With the right hand he holds an open book in front of the breast. He

DANTE ALIGIER CIT FADIN FIORETINO
POETA ACV TISSIMO ET DIVINO

wears a black coat, of which, however, only the sleeves and part of the collar are visible, the rest of it being covered by a pink tunic; a simple cap of the same color covers the head, and around the cap winds the laurel wreath. The background has a light brownish tone. At the top of the picture is painted with yellow color in two lines: DANTE ALIGIER CITTADIN FIORETINO POETA ACUTISSIMO ET DIVINO.

Wood. H. 28⅛ in. W. 22¼ in.

Old Catalogue No. 102. "Unknown painter."

This picture is evidently a copy belonging to the same class and bottega as the previous one, though executed by a different hand. It has the superficial characteristics of an early Bronzino, but not the quality of an original work by the master. Its character is best explained by the assumption that it is a copy after a painting by Bronzino. In expressing this opinion Mr. F. M. Clapp has also drawn our attention to the fact that Vasari, both in the Life of Pontormo and in the Life of Bronzino, speaks about portraits of Dante, Petrarca and Boccaccio—"figure dal mezzo in su, bellissime"—which Bronzino executed in the lunettes of a room in Bartolommeo Bettini's house in Florence. Pontormo painted for the same room a large picture of Venus and Cupid on a cartoon by Michelangelo. All these pictures were done about 1533-1535.

It is very likely that this portrait of Dante by Bronzino was the original for the present picture as well as for others of the same type; for instance, the portrait in the Uffizi, which is cut below the shoulders. There were, of course, a great number of Dante portraits in the series of *uomini famosi* which were made up in Italy and elsewhere during the third quarter of the XVI century. But whether they all stood in such a close relation to Bronzino's picture as the present one we are unable to tell.

This Dante portrait has recently been published by Pro-

fessor R. T. Holbrook, in a book called "Portraits of Dante," but nothing is there said about its artistic origin or about the general group of Dante portraits to which it belongs. That would have carried the author into a discussion of the Musæum Jovianum and other collections derived from this. He mentions only the Uffizi portrait of Dante besides the picture in the Jarves Collection and gives to the latter the distinction of having been the original for Raphael Morghen's popular engraving. The reasons for this assumption are, however, by no means convincing; the only thing which can be stated with certainty about Morghen's engraving is, that it reproduces the same type as the Jarves picture; that is to say, a translation, marked by Bronzino's individual style, of an earlier quattrocento Dante type.

FLORENTINE PAINTERS ABOUT 1575

Possibly Cristofano dell'Altissimo (active 1550-1605)

86. PORTRAIT OF AMERIGO VESPUCCI

Head and shoulders, profile towards the right. He wears a red frock and a turban-like red cap on the head. The background is black. At the upper edge of the picture is painted with yellow: AMERIGO VESPUCCI.

Canvas. H. 22 in. W. 17¼ in.

Old Catalogue No. 101. "Christofano dell'Altissimo."

87. PORTRAIT OF FERNANDO CORTEZ

Head and shoulders only, seen almost full face. He wears a black coat and a black cap. The background is brown. Over the head runs the inscription: FERD. CORTES INDOR, DOMITOR.

Wood. H. 25 in. W. 20¼ in.

Old Catalogue No. 103. "Unknown painter."

These two portraits belong also to the series of "famous men" which have been discussed in the note to No. 84; they are, however, inferior in quality to that. They are not executed by the same hand or after similar originals. The Amerigo Vespucci portrait is evidently derived from some Florentine quattrocento picture (cf. Ghirlandajo's fresco in Ognissanti) and the Fernando Cortez from some Spanish picture of the XVI century. The painters who executed the copies were men of very inferior talent and no individual characteristics. Somewhat different portraits of Vespucci and Cortez exist in the Archduke Ferdinand's collection in Vienna (cf. note to No. 84.)

SIENESE SCHOOL

MANNER OF SODOMA

Giovanni Antonio Bazzi, known as Sodoma, was born at Vercelli in 1477. He learned the painter's craft under Martino Spanzotti in his home town and came later in contact with Leonardo da Vinci in Milan. About 1501 he settled in Siena, introducing here a crude reflection of the great Florentine master's art. Except for some visits in Rome (1508) and to different places in Northern Italy, for which he executed frescoes and altar pictures, he lived chiefly in Siena, and there had a large following, among others Girolamo del Pacchia, Beccafumi and Peruzzi. The artistic quality of his creations, which never was very high, declined more and more as years went on. Sodoma died in 1549.

88. MADONNA WITH THE CHILD ACCOMPANIED BY THE LITTLE SAINT JOHN, SAINT CATHERINE AND SAN BERNARDINO OF SIENA

The Virgin is shown to below the knees; she is seated, slightly turned towards the right, holding the Child in a kneeling position on her knee. He leans forward, blessing with both hands the little Saint John who devoutly crosses his arms on his breast. The two Sienese saints, Saint Catherine with the lily and San Bernardino with the tablet bearing the letters I. H. S., stand behind the Madonna, appearing above her shoulders. There is a tree behind the Madonna and a distant view in the background behind Saint Catherine. The color-effect is striking; the Virgin has a green mantle over a bright carmine red garment, Saint Catherine wears a gray kerchief, San Bernardino a brown frock; the flesh is pale gray.

Wood. H. 39¼ in. W. 27 in.

Old Catalogue No. 95. "Sodoma."

The drawing in this picture is very limp even for a late Sodoma and the brushwork is summary. Still, the main types are Sodoma's, particularly Saint Catherine's and the Virgin's oval faces, with the long, narrow eyes and the slightly bent noses. The character of the landscape behind Saint Catherine is also strikingly Sodomesque. We find the same kind of landscape, for instance, in Sodoma's Judith picture in the museum in Hanover, and in several other of his later Sienese creations. At the Sienese exposition in 1904 there was a Madonna with Saint Joseph and Saint John attributed to Sodoma (photo Brogi No. 14925) closely resembling the Jarves picture. Still, it should not be denied that the two boys in this picture are rather strange for Sodoma; they seem to indicate a follower of his. We are thus led to assume that the picture was painted in Sodoma's bottega in Siena, under the master's supervision though partly by the hand of some pupil.

Perkins in *Rassegna d'Arte Senese,* 1905, II. (Scuola del Sodoma.)

89. CHRIST BEARING THE CROSS

The figure is seen only to the waist; He moves towards the right but turns His head in the opposite direction to see the man who is taunting Him, shouting with wide-open mouth. This ferocious face appears in contrast to the calm and restrained expression of Christ's face, which is stained with blood dropping from the wounds under the crown of thorns. The picture has probably been cut down; the figures and the large Cross are squeezed into a very narrow space. Two soldiers' faces, partly cut off, appear in the background. The color is brownish; a red mantle is falling over Christ's shoulder.

Wood. H. 25¾ in. W. 18½ in.

Old Catalogue No. 94. "Sodoma."

The picture has been injured in some parts, for example, the taunter's face, and is, as a whole, a rather cursory piece of

work of very little artistic merit. Christ's type is well known from Sodoma's popular fresco representing Christ at the column in the Siena Academy, but the quality of the picture is so gross that it would be an injustice even to a man like Sodoma to suppose that he painted it himself. The picture may be regarded as a product of his workshop.

BECCAFUMI

Domenico di Jacopo di Pace, called Beccafumi, was born at Cortine (province of Siena) in 1486. He became a pupil of Girolamo Pacchiarotto and was later influenced by Sodoma and Fra Bartolommeo. He studied also the works of Raphael and Michelangelo in Rome, during a stay there from 1510 to 1512. Except for short visits to Pisa and Genoa he worked the rest of his life in Siena and died there in 1551. Beccafumi was a rather original character, showing a marked interest in pictorial problems, especially chiaroscuro, but he was uneven and declined in his later years.

90. SAINT CATHERINE OF SIENA SWOONING

She has fallen to the floor, and is supported in half reclining posture by three small floating angels. She is wearing the Dominican dress—a white tunic and a black mantle—and her hands show the stigmata. Christ is floating down from the sky pointing with His hand upwards. Between the columns at either side opens a view over the sea in the background. The general color-scheme is a harmony of grayish green and brown with some white in the robe of the nun.

Wood. Cleaned and restored 1915. H. 22½ in. W. 16¼ in.
Old Catalogue No. 96. "Beccafumi."

It seems evident that this picture has not been created independent of Sodoma's well-known representation of "Il Svenimento di Santa Caterina" in San Domenico in Siena. The position of the main figure is very similar, but at the same time it is by no means an imitation. Saint Catherine is individually characterized, more like her old portraits than she is in Sodoma's fresco; the angels and the landscape are entirely independent of Sodoma's composition.

The traditional attribution of this picture to Beccafumi seems plausible, though it is in such poor condition that it does not strike one at once as a characteristic work by the master. It has lost a good deal of its pictorial bouquet. Yet the type of the saint is perfectly characteristic of Beccafumi (it occurs again, for instance, in the tondo in Munich) and so is the arrangement of her clothes, which slip along her body and limbs as if they were wet. The small angels seem less characteristic, but that might be due partly to the uneven preservation of the picture. The greenish tone of the landscape and the gray harmony in the foreground tend also to prove that Beccafumi, in some of his weaker moods, painted this little picture.

Perkins in *Rassegna d'Arte Senese,* 1905, II. (Seguace del Beccafumi.)

CENTRAL ITALIAN SCHOOLS

GIROLAMO MARCHESI DA COTIGNOLA

This painter was born at Cotignola in the Marches, about 1481, and studied painting under Francesco Zaganelli. Later on he visited Naples and Rome, and was there much influenced by the Raphael school. Pictures by him in Bologna and Berlin are dated 1516 and 1526. He died in Bologna in 1540.

91. SAINT SEBASTIAN

Half length figure, turned slightly towards the right. He stands in front of a column, gazing upwards, with hands joined in prayer. Three arrows pierce the nude body. Two small angels in pink robes, kneeling on cloudlets, offer him the crown and the palm of martyrdom. Dark background.

Wood. H. 27½ in. W. 20¼ in.

Old Catalogue No. 98. "Girolamo Cotignola."

The old attribution is probably correct, though this picture stands somewhat higher in quality than most of Girolamo's works. It approaches closely, however, the half length of San Niccolo of Tolentino in the John G. Johnson collection in Philadelphia and the signed Pietà by Girolamo in Budapest. The type of Christ in that picture is practically the same as Saint Sebastian's; the wooden hands are also very characteristic in both pictures. The small kneeling angels connect the picture with Girolamo's teacher Zaganelli; still they are entirely quattrocentesque. If, as we believe, Girolamo, and not his teacher, was really the author of this work, he must have painted it very early, possibly while still working in Zaganelli's studio.

BERTUCCI

Giovanni Battista Bertucci was a native of Faenza; the year of his birth is not known. His father was the painter Michele Bertucci, who probably also acted as the younger Bertucci's teacher. The earliest record relating to him is of the year 1503, when he painted an altarpiece for San Antonio at Faenza; the latest is of the year 1516. Bertucci's style shows a combination of Umbrian elements from the Perugino-Pintoricchio school, and Bolognese features derived from the Francia-Costa school. Most of his works are in Faenza, but there are good specimens also in the museums in London and Berlin.

92. MADONNA WITH THE LITTLE SAINT JOHN AND FOUR SAINTS

To the right are Saint Anthony of Padua and Saint Jerome; to the left Saint Anthony Abbas and Saint Augustinus (?). The Madonna is seated and cut off below the knees; of the saints little more than the heads are visible. The Child is standing on the Virgin's knee, holding Himself upright by a grasp in her mantle and squeezing a bird in His other hand. He meets smilingly the gaze of the little Saint John, who looks towards Him with hands devoutly clasped. The Virgin has a green mantle over a reddish violet garment; the little Saint John's mantle is yellow; the sky is light green.

Wood. H. 21¼ in. W. 13¼ in.

Old Catalogue No. 90. "Giovanni lo Spagna."

There is enough mannerism in Bertucci's works to make the master easily recognizable. The somewhat swollen faces with the long noses, the badly drawn hands with the pointed fingers, the puffy folds and the smirking, round-headed children are all to be found in the signed works by the same master in

Faenza and in Berlin. His figures are rather uncouth and provincial, but the compositions reflect the perfect models of Francia and Pintoricchio.

Rankin in *American Journal of Archæology,* 1895, II. (Lo Spagna.)

Berenson, Central Italian Painters of the Renaissance, II ed. (Bertucci.)

SINIBALDO IBI

He was born towards the end of the XV century and resided chiefly in Gubbio. He probably studied in Perugino's workshop. His style is a weak derivation from that of Perugino and Pintoricchio. In 1507 he finished an altarpiece for the cathedral in Gubbio; in 1527 he was a member of the painter's guild in Perugia; in 1528 he painted another altar-panel which is now in the gallery at Perugia. The date of his death is unknown.

93. THE BAPTISM OF CHRIST

Saint John and Christ are both standing in the river that winds between dark rocky banks. On each bank of the river kneels an angel in adoration. Above, in the sky, appears God the Father surrounded by a glory of cherubs and adored by two youthful angels. The picture has darkened and suffered through restorations. The brightest colors are those in the red and yellow garments of the floating angels standing out against the blue sky. The two principal figures have been painted over by a later hand; an attempt to remove the overpaint proved that they had been left by the original master simply in drawing on the light priming. The covering repaint was therefore not further removed.

Wood. Cleaned 1915. H. 21 in. W. 16 in.

Old Catalogue No. 70. "Pietro Perugino."

The composition is evidently a derivation from some picture by Perugino representing the same motive—possibly the one now in the gallery at Perugia—but the execution is by an inferior man. The drawing of the figures is very weak and lifeless, the mellowness of Perugino's creation has here become harsh and wooden. The types of the angels, which are the most original part of the picture, are round and insipid; the hands

shapeless, with stumpy fingers. Two artists might be thought of as possible producers of the painting: Giannicola Manni and Sinibaldo Ibi, both third-rate imitators of Perugino. Manni is, however, sometimes a little superior, and as we find in this picture close stylistic correspondences, particularly in the types of the angels and in the treatment of the hands and drapery, with the paintings by Sinibaldo Ibi in Perugia (Sala XVIII, Nos. 27 & 30) and in the duomo of Gubbio, we believe that we cannot be far from right in proposing Sinibaldo as the most probable author of this little work. Its stylistic character is, however, not so distinct as to make an attribution absolutely confirmatory.

FRANCESCO BISSOLO

The date of his birth is unknown; the earliest document relating to him is of the year 1492; at that time Bissolo was working in a subordinate position under Giovanni Bellini, in the Doge's Palace in Venice. His companions were Marco Marziale and Catena, all second- or third-rate followers of Bellini. Bissolo's, in particular, was a weak imitative talent, entirely dependent on the models he had at hand. He died in 1554.

94. MADONNA BETWEEN SAINT JOHN THE BAPTIST AND SAINT MARY MAGDALEN

All three figures are half length. In front of the Madonna kneels the donor of the picture and his wife, seen only head and shoulders, in profile. The Christ Child is blessing the kneeling man. The background is filled with a hilly landscape in light blue tone. The Virgin wears a blue mantle over a red garment and a white kerchief on the head. The Baptist has a green mantle thrown over one shoulder, Mary Magdalen has a deep red mantle lined with blue. The general color-scheme was rather light and soft but has lost its freshness through restorations.

Wood. Cleaned 1915. H. 25 in. W. 38¾ in.

Old Catalogue No. 79. "Marco Basaiti."

The picture is far too soft and mellow to be by Basaiti, who is sharper and more definite in his drawing and cooler in tone, and who generally gives more individual character to the heads. The broad, rounded types with the large, dreamy eyes and the weak chin remind us rather of Francesco Bissolo. If

we choose for comparison his signed picture representing the Circumcision, in the Academy in Venice, we can easily find morphological correspondences of a striking nature. The Virgin's type is in both pictures the same and Mary Magdalen of the Jarves picture is a twin sister of the young woman with the doves in the other painting. The puffy Child with the ball-like head is also identical. Further proofs as to the identity of the painter are offered by the hands with the long fingers (see particularly Saint John's thumb!) and by the form of the straight noses and the large ear lobes (see Mary Magdalen). The kneeling donor is introduced in the same position and place in both pictures. The quality of the paintings was originally about the same, but the Jarves picture has later undergone careless treatment which has robbed it of some of its charm.

Rankin in *American Journal of Archæology.* ("A probable Bissolo.")

GIOVANNI CARIANI

Giovanni Busi, called Cariani, was born in Bergamo about 1480. He was already painting in Venice in 1509, probably at that time an apprentice in Palma Vecchio's studio. He also soon became acquainted with Giorgione's art, and was deeply influenced by this young genius. Many of Cariani's pictures are practically imitations of Giorgione's, though his color-schemes always remain hotter and cruder. He was a colorist of considerable power but little refinement. The last notice about Cariani is from the year 1547.

95. THE CIRCUMCISION OF CHRIST

The Christ Child is on a table-like altar, while the old high priest is performing the operation. At the side of the priest stands Mary with hands joined in prayer. On the other side of the altar stands Simeon, a gray-bearded man; behind him is the young Joseph holding a vase, and in the background a figure probably intended for the prophetess Hanna. All the figures are half length.

The picture is sketchy, partly unfinished; the colors are deep and warm. Simeon is in cinnobar red, the high priest in carmine, Joseph in orange, Mary in deep blue. The background to the left, behind Joseph, is covered with a green curtain; the rest is the light blue sky. The execution is broad and rather powerful, but the painting has suffered from careless treatment.

Wood. Cleaned 1915. H. 14 in. W. 30¾ in.

Old Catalogue No. 77. "Giorgione."

The attribution of this picture to Giorgione is by no means surprising; this type of Venetian paintings generally used to be (until some twenty years ago) honored with the name of the captivating Castelfranco master. This was the case, for instance, with the large picture in the Louvre representing the

Holy Family with Saint Sebastian and Saint Catherine, which now is recognized as one of Cariani's principal works. It is a work where Giorgione's lyrical poetry is translated into rustic prose and the colors have become heated to the melting point. The picture offers important points of resemblance with the Circumcision in the Jarves Collection, particularly in the types and also in the arrangement of the bulging mantle folds. But the Louvre picture is much more important, completely finished and better preserved. Another picture in the same collection, representing the Madonna and Saint Sebastian, half length, belongs to the same group, and affords likewise obvious correspondences with the Jarves Circumcision. We note here especially the movement of the Child, which closely resembles the Baby's movement in the Circumcision. One more painting by Cariani—a Madonna with Saint Peter in the Borghese Gallery—might be recalled to strengthen the attribution. Here we find, among other particulars, the fat, well-rounded hands which also stand out prominently in the Circumcision. Still, the decisive proof for the attribution is not to be found in the formal or morphological details, but in the actual painting, the somewhat impure color-effect of burning orange, luminous green, red and ultramarine, together with the brownish tone of the faces. This color-scheme is typically Bergamasque, and we know no man who would be more likely than Cariani to have produced this sketch.

Rankin in *American Journal of Archæology,* 1895, II. (No attribution.)

VENETIAN PAINTER ABOUT 1510

96. A VENETIAN NOBLEMAN AND TWO WOMEN

Three figures shown to the waist. The elderly man who wears a red coat, green mantle and a black cap, approaches one woman and seems to speak to her; she is the usual type of Venetian beauty, with rich golden hair and low-cut green garment. She leans her head towards him. The other woman is seen only over the shoulder of the first one; her hair is dark, and she is turned almost in profile. Behind the man are branches of a laurel tree.

Transferred from wood to canvas. H. 26¼ in. W. 27½ in.

Old Catalogue No. 78. "Giorgione." Said to be "portraits of Andrea Gritti and his sisters."

A definite attribution of this picture is made impossible by its very poor preservation: it has been crudely repainted after having been transferred to canvas. Judging from the general character of the types and by the arrangement of the figures it seems to have been the work of a master of Palma Vecchio's following, active in Venice at the beginning of the XVI century.

GIROLAMO DA SANTA CROCE

He was born probably about 1480, or shortly after, at Santa Croce in the Bembo valley, close to Bergamo. His training commenced in the workshop of Bastiani, or of some other old-fashioned painter of the same sort, but he soon drifted into the school of Giovanni Bellini; he is mentioned in 1503 among Bellini's pupils. After Bellini's death he worked for some time with Cima. He died in Venice in 1556. There are a great number of pictures extant by Girolamo, dating from 1520 to 1549, and they are all marked by certain mannerisms of drawing and color which make the master easily recognizable.

97. SAINT PETER

The standing figure is shown in full length, slightly turned towards the left but looking straight out on the beholder. He holds the key in his right and the book in his left hand. The mantle is reddish with an orange tone in the light; the tunic under it is blue. He stands on a floor paved with squares of red and white marble; the background is formed by a light green hilly landscape, with some buildings and trees in the far distance.

Canvas (transferred from wood). H. 54 in. W. 20¼ in.

Old Catalogue No. 75. "Giovanni Bellini."

This picture, which evidently once formed part of some large altarpiece, is surely a work by Girolamo da Santa Croce, though one of the least attractive. The scale is too large for the painter; he mastered the small figures much better than the large ones. Particularly characteristic of the master are the rumpled folds of the mantle, the shrub-like trees on the undulating hills and the pavement with stone slabs of different

colors. These same features can be seen in many of his pictures. The heavy, woodeny figure reminds us of one or two of the saints in Girolamo's signed altarpiece in Burano which is dated 1541. This Saint Peter was probably painted not much earlier.

Rankin in *American Journal of Archæology*, 1895, II. (Bergamasque.)

SCHOOL OF DOSSO DOSSI

Giovanni di Lutero, called Dosso Dossi, was the head of the Ferrarese school during the early part of the XVI century. The year and place of his birth are not known; he died at Ferrara in 1542. He was probably trained in the workshop of Dom Panetti, but the most important influence on his artistic evolution came from Venice, particularly from the art of Titian. Dosso had something of the same feeling for robustness and breadth of form as the great Venetian, but he translated Titian's warm and rich color into a colder and more sombre scheme. Many of Dosso's best paintings are still in Ferrara, where he worked during the greater part of his life, but good examples are also found in Dresden, London and other galleries.

98. PORTRAIT OF A LADY

Head and shoulders slightly turned to the left. She is a rather stout, middle-aged woman, with a firm look and a marked self-reliance in her bearing. She has just stopped reading and holds the little book in her left hand with one finger between the pages where she stopped. Her plain robe is dark and cut out around the neck so as to show the undergarment; the head is covered with a transparent white bonnet. It is probably the widow's dress of mourning. On a chain around her neck hangs a medallion representing the portrait of a man. The background opens into an extensive view with distant hills and some tall trees sketched in a cold greenish tone. The lower part of the picture, from a line just above the medallion, seems to have been added later; it is painted in a darker key and in altogether different technique. This is particularly evident since the upper part has been cleaned.

Wood. H. 25⅜ in. W. 19 in.

Old Catalogue No. 104. "Sebastiano del Piombo. Portrait of Vittoria Colonna."

There is no reason whatever to attach the name of Vittoria Colonna to this portrait; this sturdy and sedate *matrona* shows no likeness to Vittoria's more intellectual face.

The picture's ascription to Sebastiano del Piombo is also arbitrary and cannot be sustained by comparison with Sebastiano's authentic works. By more recent critics it has been ascribed to Pontormo. To us it is neither Venetian nor Florentine, but Ferrarese. Particularly the treatment of the background, with broadly painted trees and shrubs, in a greenish tone, is quite un-Florentine and closely recalls Ferrarese pictures. The portrait may be compared with two of Dosso Dossi's works at Hampton Court; a man's portrait, in which the broad construction of the face and the drawing of the mouth recall the present picture, and a landscape (with the Holy Family), where one may observe the same kind of shrubs and trees as in the background of the Jarves portrait.

The woolly leafage and the greenish color-scheme are particularly characteristic of the Dosso school. But our portrait has suffered very much by maltreatment; the face in particular is badly rubbed. It would therefore be unwise to assert with absolute positiveness that it was painted by Dosso. It comes very close to him but it might be a work by a contemporaneous follower of his.

Berenson, Florentine Painters of the Renaissance, III ed. (Pontormo.)

BENEDETTO CALIARI

Benedetto Caliari was born in Verona in 1538. As a brother and pupil of Paolo Veronese, Benedetto soon became a co-worker of the great master; we know that already in 1556 he was assisting his brother in decorating San Sebastiano in Venice. He died in 1598. Few individual works by him are known; the best are the Birth of the Virgin in Vienna and Christ before Pilate in the Academy in Venice. After Paolo Veronese's death Benedetto became the leader of the famous workshop where also Paolo's sons Carlo and Gabriele were active. The work was carried on here on a manufacturing basis; Benedetto himself tells in a letter about a particular picture (for Giacomo Contarini) that he made the design, Carletto did the underpainting and Gabriele finished it. Probably most pictures done in Paolo's studio after his death were the result of coöperation between his heirs—"i eredi di Paolo Veronese."

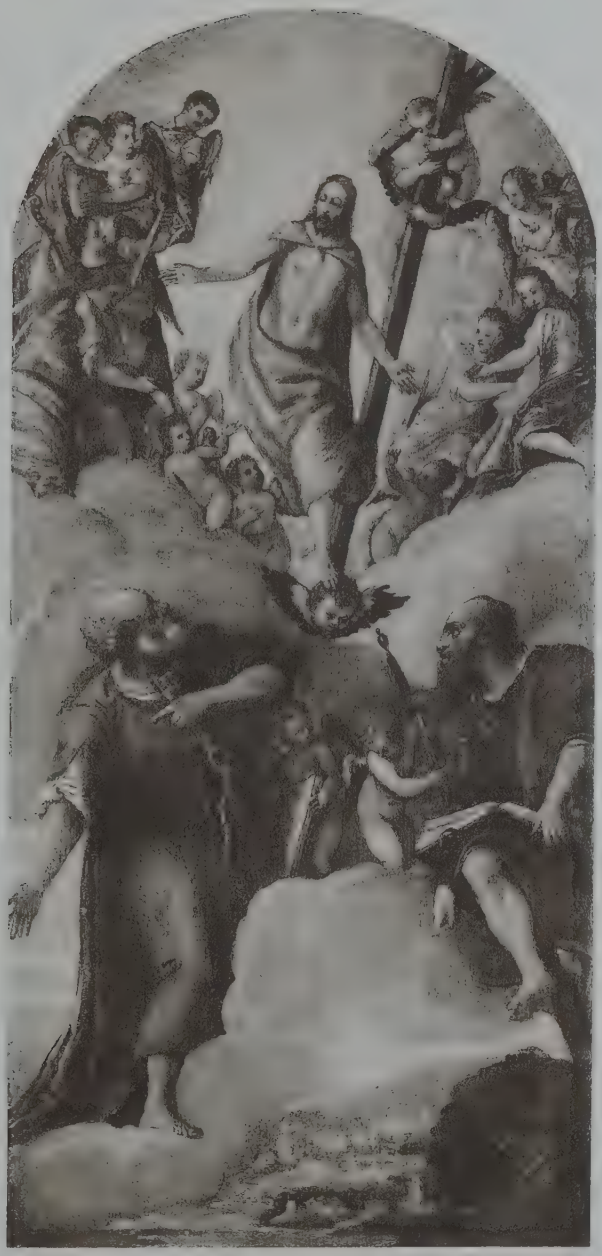
99. THE CRUCIFIXION

Christ is hanging on a high Cross and represented on a somewhat smaller scale than the figures below, at the foot of the Cross. The Virgin is swooning in the arms of Saint John and a woman; Saint Mary Magdalen stands embracing the shaft of the Cross. The two robbers on either side of Christ are partly cut off. The sky is covered with a heavy brown cloud, but below the horizon is green, and the city of Jerusalem is seen in the distance in the same cold light. The costumes of the figures show brilliant tones of red, green, yellow and brown, but the general color-effect is considerably impaired by restorations.

Canvas (relined). H. 42 in. W. 34 in.

Old Catalogue No. 109. "Paolo Veronese."

The picture was evidently painted in Paolo Veronese's workshop and might well have been the result of a coöperation between two or three of the "eredi di Paolo." It does not show a very marked individual quality either in design or color, especially not in its present state of preservation. But on the other hand, the connection with Benedetto Caliari's Christ before Pilate in the Academy in Venice is so close that we feel justified in attributing the picture to him. He was probably more responsible for the style of the picture than any of the younger masters; he was the head of the bottega.



PAOLO FARINATI

He was born in Verona in 1522. Studied under Niccolo Giolfino and Antonio Badile, influenced by Torbido and also by the works of Parmegianino and Giulio Romano. His works are mostly found in the gallery and in some of the churches of his native town. The altar pictures are typical baroque compositions with the same foreshortened figures in twisted positions which we find in Tintoretto's decorative paintings. Paolo Farinati died in 1606.

100. CHRIST IN GLORY APPEARING TO SAINT PETER AND SAINT PAUL

In the sky where the clouds divide Christ steps out, surrounded by music-making angels, sitting on the clouds, and supported by a cherub under His foot. Two angels are holding His Cross. He opens His arms towards the two apostles who are lower down on the clouds—Saint Paul sitting and Saint Peter standing, his face turned up towards Christ and at the same time pointing with his hands down to the earth, as if to plead for the inhabitants of the village which appears under the clouds. The color-scheme is a harmony of brown, gray, yellow and different shades of green and violet.

Canvas. H. 52 in. W. 25 in.

Old Catalogue No. 110. "Attributed to Veronese."

This picture shows correspondences of style and color both with Brusasorci's and Farinati's works. The atmospheric landscape in a greenish gray tone under the heavy clouds reminds us of Brusasorci's creations, and we would especially draw attention to his altar-panel in San Pietro Martire in Verona; but, on the other hand, the baroque movements of the figures are somewhat too wild and bombastic for Brusasorci.

They correspond better to what we find in Farinati's altarpieces; for instance, the Virgin with two Saints in San Tomaso in Verona. The little picture shows, however, Farinati's art in a much more pleasant and attractive form than any of his large altarpieces.

Berenson, North Italian Painters of the Renaissance, II ed. (Farinati.)

XVII CENTURY

(SEICENTO)

LATE ITALIAN SCHOOLS

FOLLOWER OF MICHELANGELO

At the end of the XVI century

101. THE HOLY FAMILY

The Virgin, turned full face and with crossed legs, is seated on a bench. The Child is sleeping with His head on the knee of His Mother. She lifts a veil from Him with the left hand and holds with the right an open book on the bench. At the sides of the Madonna, Joseph and the little Saint John are leaning forward from behind the bench. A green drapery covers most of the background. Mary has a red garment, Joseph an orange mantle. The general color tone is dark.

Wood. H. 19½ in. W. 16 in.

Old Catalogue No. 105. "Marcello Venusti, probably after Michelangelo's design."

The main figures of this picture are freely copied from the vault of the Sistine Chapel. A complete design by Michelangelo for the composition is not known. It is rather a patchwork of different parts borrowed from Michelangelo by a poor imitator.

GUIDO RENI

He was born at Calvezzano in 1575 and worked first under Denis Calvaert, later on under the Carracci in Bologna. He followed Annibale Carracci to Rome, where he arduously studied the works of Raphael and the antique. Guido's main activity belonged to Bologna—except for some visits to Rome and Naples—and here he lived in the fashion of a grand seigneur and produced, in later years, pictures in a more or less commercial way. He died in 1642.

102. VENUS, JUNO AND MINERVA WITH CUPID

The three goddesses are seated, cut off below the knees. Juno, who is sitting in the centre, holds the little Cupid on her knee; Venus has taken his bow, which he in vain is trying to reach with his short arms. Minerva sits on the other side of Juno, and is pulling an arrow out of Cupid's quiver. She wears a steel armor and holds a spear in her left hand; the two other goddesses wear white skirts, which fall from below the breasts, and mantles draped over their legs: Venus is in blue, Juno in yellow, Minerva in red. The background is black; the flesh color of the goddesses is very pale, Cupid is rosy.

Canvas (relined). Richly carved baroque frame. H. 50 in. W. 65½ in.
Old Catalogue No. 113. "Guido Reni."

The picture is probably a late and somewhat damaged work by Guido. The types with the long noses and the low foreheads are very characteristic of him, and so are the negligée costumes. But the color-effect was originally softer and lighter; it has been impaired by relining and restoration.

103. SAINT JOSEPH HOLDING THE INFANT CHRIST

Half length figure; he is slightly turned towards the left and bends forward over the Child in his arms. The picture is only lightly sketched with brown, gray and greenish tones.

Wood. H. 10½ in. W. 7¼ in.

Old Catalogue No. 112. "Guido Reni." The picture is said to come from the Gerini Gallery of Florence.

This very lightly painted sketch is in the style of Guido, but too feeble to be his own work. It was evidently done by an imitator.

ARTEMISIA GENTILESCHI (?)

She was the daughter and disciple of the painter Arazio Gentileschi, born in Rome in 1590. She accompanied her father to England, where she painted some portraits of the nobility and some historical pictures for the king, but the main part of her life she passed in Naples and in Bologna. Artemisia was a friend and student of Guido Reni and Domenichino. She died in 1642.

104. ARTEMISIA, WIDOW OF MAUSOLUS, KING OF CARIA

She is in the act of mingling the ashes of her husband with wine. (According to history she swallowed this mixture.) She is seen to below the waist, sitting at a table on which stands a carved marble urn with the ashes of her husband. In her left hand she holds a crystal cup, into which she evidently has just thrown the ashes with the right hand. Her dress is sumptuous; she wears a low-cut, embroidered green bodice and an orange-colored mantle. The rich, dark hair is arranged by means of ribbons and pearl-strings in the form of a turban. Dark background.

Canvas (relined). Richly carved original frame. H. 45¼ in. W. 35¼ in.

Old Catalogue No. 114. "Domenichino."

A comparison with Artemisia's famous picture in the Pitti Gallery in Florence, representing Judith and her maid, reveals striking correspondences both in the general character of the figures and in the treatment of the costumes, though the Pitti picture stands a little higher in quality.

The figures have a certain air of sensual *morbidezza;* the style is flaccid, the forms have a tendency towards floating

broadness. The warm and rich color-effect supports well the emotional conception. The painter's dependence on Domenichino is also revealed by the composition, which recalls the master's well-known Cumæan Sibyl in the Borghese Gallery.

One is tempted to suppose that Artemisia Gentileschi has made a portrait of herself, under the disguise and in the opulent costume of the queen with the same name, but the supposition can hardly be proved by a comparison with her well-known self-portrait in the Hampton Court gallery, because there the face is given much foreshortened and in *profil perdu*. Besides that, the present picture is of later date.

ALESSANDRO TIARINI

He was born in Bologna in 1577; studied here under Prospero Fontana and Bartolommeo Cesi. As he later had to fly from Bologna to Florence, he worked there under Passignano. He returned soon to Bologna and died in 1668.

105. MATER DOLOROSA

The Virgin stands full face holding the crown of thorns with both hands. She is seen to the waist and wears a green mantle and a brown kerchief on her head.

Canvas. Richly carved baroque frame. H. 34 in. W. 27 in.

Old Catalogue No. 115. "Unknown painter."

This excessively sentimental and grave picture recalls both through its motive and its loose style the works of Tiarini. If not actually by him, it must have been painted by some contemporaneous Bolognese master of the same group.

ITALIAN PAINTER FROM LATTER PART OF THE XVII CENTURY

106. PORTRAIT OF POPE CLEMENT IX

Head and shoulders only appear, slightly turned towards the right. He wears a cape of red velvet, trimmed with a border of white fur and a cap of the same stuff; soft white collar. Gray chin-beard and moustache.

Canvas. H. 26½ in. W. 21 in.

Old Catalogue No. 76. "Unknown painter of the Venetian School circa 1430." (?) Said to represent Pope Clement VIII.

This is a free repetition of Carlo Maratta's portrait of Pope Clement IX, of which probably several replicas existed; one of the best, a portrait in knee length, is now in the Hermitage in Saint Petersburg; a smaller one is in the Metropolitan Museum in New York.

GENOVESE PAINTER FROM THE LATTER PART OF THE XVII CENTURY

107. PORTRAIT OF A MILITARY COMMANDER

Full length, standing turned towards the left. He holds the commander's baton in the right hand, resting it on the ground, the left hand on his hip. He wears a cuirass, with a broad red scarf, yellow buffcoat, red trousers and top boots. The background is formed by a slightly sketched hilly landscape and the grayish sky.

Canvas. H. 75½ in. W. 59½ in.

Old Catalogue No. 116. "Spanish School—Diego Velasquez."

The picture is clearly Italian, but has very little distinct local character. It is by an eclectic painter who knew the Spanish as well as the Venetian masters of portraiture, but who evidently worked in more provincial surroundings, possibly in Genoa.

NON-ITALIAN SCHOOLS

BYZANTINE PAINTER

From the XIV century, possibly active in Italy

108. SAINT GEORGE KILLING THE DRAGON

The young saint wears a richly gilded armor and a red mantle fluttering in the wind; he is riding on a white horse, which is rearing over a dragon. He thrusts his long spear into the open jaws of the crawling animal. Gold ground. At the top of the picture is an inscription: O'AGIOS GEORGIOS.

Wood. Said to be painted with encaustic colors. H. 10 in. W. 7⅛ in.

Old Catalogue No. 6. "Unknown painter."

This figure is purely Byzantine, showing no influence of Italian trecento art; that does not, however, absolutely prevent it from having been executed in Italy. It is scarcely older than from the end of the trecento, and it might date from the following century. The same conventionalized design is continued during two or three centuries by the Byzantine painters.

ITALO-BYZANTINE PAINTER

About the beginning of the XV century

109. THE NATIVITY

The manger with the Child is placed in a grotto. At the entrance of this cave the Virgin kneels in adoration and Joseph is sitting lower down in the right-hand corner. A little shepherd appears in the opposite corner and an angel floats over the mountain. Brownish color tone. The Virgin's mantle is red. All the detail forms are outlined with black contours. The technique is very crude.

Wood. H. 8¾ in. W. 7 in.

Old Catalogue No. 2. "An unimportant picture, except for the rarity of such works in Europe (?); one of thousands executed by Grecian painters, or their Italian pupils, about the twelfth century."

This poor little picture is evidently the work of some Byzantine master who was influenced by Italian trecento art, and possibly himself worked in northern Italy. The picture has darkened somewhat but is as a whole well preserved.

ITALO-BYZANTINE PAINTER

From the beginning of the XV century

110. MADONNA AND CHILD

The Madonna is shown in half length, slightly turned towards the right. She seems to be sitting, though in a rather incomprehensible position, because her left knee is raised forming a support for the Child who sits with crossed legs performing the ritual benediction with His right hand and holding a globe in His left. His costume is green and red with broad gold stripes; the Virgin wears a red mantle over a green garment with gold ornaments. Gold ground. At the sides of the Madonna's head is the inscription: MATER FEOI (The Mother of God).

Wood. H. 18½ in. W. 14⅝ in.

Old Catalogue No. 10. "Late work in the pseudo-Byzantine style followed by the feeble thirteenth century painters whose abler contemporaries had created a new style for Italy."

This Madonna recalls the ikons which used to be attributed to Rico da Candia, though the picture is really somewhat poorer in quality and more puerile in drawing than Rico's signed works. The Virgin in particular is quite wooden; the Child reveals a little more life. The picture was probably painted in Italy.

ITALO-BYZANTINE PAINTER

XV century

111. THE ANNUNCIATION

The Virgin stands before her throne, which is covered with a canopy; she turns half away from the angel who comes tripping from the left, raising the right hand as he speaks and holding a lily in the left. Over the angel's head is written, in Greek characters: GABRIEL; and over the Virgin's throne: O EVAGELISMOS (The good message). Gold ground, darkened color.

112. MIRACULOUS APPARITION OF SAINT MERCURIUS AND SAINT CATHERINE

To the right stands Saint Mercurius, trampling with one foot on the prostrate figure of the Emperor Julian and thrusting him with his javelin. (According to the legend the officer Mercurius was put to death by the Emperor for adherence to Christian faith, but appeared to Julian during his last battle and threw the javelin which killed the Emperor.) Opposite Mercurius stands Saint Catherine, trampling on the Emperor Maxentius, her tormentor, and thrusting a javelin into him. She holds a cross and the palm of martyrdom in her other hand. Above is Christ in the attitude of blessing. The names of the saints and the emperors in Greek characters are written over their heads. At the sides of Christ are the words: DIKAIOS KRITES (The Just Judge). Gold ground, darkened colors.

Wood. Each H. 9¾ in. W. 7½ in.

Old Catalogue Nos. 8 and 9. "Well preserved specimens of the later Byzantine work, probably of the thirteenth century."

These two pictures are hardly earlier than the XV century and were probably done by a man who has been in

contact with Italian art though his style is purely Byzantine. He is not the artist who painted the triptych described below. See further note to next number.

113. THE DESCENT OF CHRIST INTO LIMBO; THE TRANSFIGURATION; AND THE HISTORY OF MOSES

Small portable polyptych. The central picture shows Christ in an aureole, standing on a cross over a mountain cave in which Satan lies bound with keys and chains. Christ extends His hands to a kneeling man and woman (Adam and Eve?); behind these are seen two more figures on each side. Over Christ's head are written the letters $\overline{\text{IC}}$ $\overline{\text{XC}}$ (the abbreviation of His Greek name), and higher up, also in Greek letters, "The Resurrection of Christ."

On the left wing is represented the Transfiguration. Christ, Moses and Elias stand on three mountain peaks close to each other; at the foot of the mountains the three apostles are falling down on their faces, frightened and dazzled by the rays of light which emanate from Christ. These figures are almost like frogs in their grotesque movements. Christ is surrounded by an oval aureole, but on this is painted another in the form of an arrowhead. Aureoles of this form appear sometimes in Byzantine representations of the Transfiguration, but they usually have three points down and may be derived from an aureole of this pattern which also appears in Byzantine pictures. This information has been kindly communicated by Professor J. J. Tikkanen.

On the right wing several scenes from the history of Moses are represented, all united in a rocky landscape: 1. Moses and the Burning Bush; 2. (below) The Camp of the Israelites and a Starting Caravan; 3. (right-hand corner) The Passing of the Red Sea; 4. Moses Smiting the Rock; 5. Worship of the Golden Calf; 6. Moses Receiving the Tablets of the Law on Mount Sinai; 7. The Burial of Moses. The different scenes are executed with extraordinary minuteness, like book illustrations.

Wood. Cleaned 1915. H. 9¾ in. W. 19 in.

Old Catalogue No. 7. "This small triptych of five (?) pictures is an excellent and well-preserved specimen of the later Byzantine work, probably of the thirteenth century."

The supposition that the three panels of this triptych and the two pictures described above (Nos. 111 and 112) originally formed together a polyptych is hardly sustainable. The style of the paintings is not exactly the same; the triptych is a subtler and freer work of art than the Annunciation and its companion piece. These two pictures are probably of somewhat earlier date. Still, it is evident that they have been kept together in some way, because they have corresponding frames and the panels are cut in the same way, with arched tops. These frames are evidently Italian and seem to date from the early part of the XVI century, though they might have been done later after old models. We have seen similar frames on other Byzantine pictures of the XV century, but we have not had the opportunity of making a detailed study of this question.

There are other Byzantine pictures illustrating the story of Moses in much the same way as the right wing of this very interesting triptych; a good example can be seen, for instance, in the museum in Geneva.

DUTCH AND FLEMISH SCHOOLS

MARINUS VAN ROYMERSWAELE

This painter was also called Marinus de Seeuw or Marinus de Siressa. He was born in Zeeland in 1497 and studied painting under Simon van Daele in Antwerp. His works are often confused with those of Quinten Massys, and he is best known through several representations of the popular motive, The Money-changers. The dates on pictures by Marinus range from 1521 to 1560. He is supposed to have died in 1567.

114. HEAD OF THE DEAD CHRIST

The gaunt head with sunken cheeks, deep-set, closed eyes and open mouth is leaning backwards. The thin brownish hair lies tight on the temples, the forehead is marked with stains of blood caused by the crown of thorns. At either side of the head are slight indications of a landscape in green tone; the rest of the background is black. The face and the neck have a brownish yellow tone. Traces of an inscription are recognizable on the right shoulder.

Wood. Cleaned 1915. Circular form. Diam. 11 in.

Old Catalogue No. 117. "German School—Albert Dürer."

This little circular panel has probably once formed part of some larger composition, possibly of the frame of an altar tabernacle. The light brownish tone of the panel is almost suggestive of varnished wood.

The attribution to van Roymerswaele was once suggested to the author by Dr. W. Valentiner, and there can be little doubt that it is right. The head shows the closest correspondence with

van Roymerswaele's Madonna in the Prado Museum in Madrid, a picture which, like the present one, also has been honored by the name of Dürer. Both pictures must be reckoned among the artist's most attractive creations; they show a refinement of drawing and color which is hardly found to the same degree in his more popular pictures.

CORNELIS ENGELBRECHTSZ

He was born in Leiden, Holland, 1468, and died in the same city in 1533. Engelbrechtsz is of the greatest historical importance as the founder of the school of Leiden. Most prominent among his pupils was Lucas van Leiden; indeed, the master and the pupil are often so like each other in their paintings that they have been confounded. Generally speaking, however, Engelbrechtsz is somewhat slacker in his drawing than Lucas van Leiden; his figures are taller, with smaller heads than those of the younger master; his color-scheme is less delicate.

115. THE PROCESSION TO CALVARY

In the middle distance the long procession, consisting of spearmen and the mob, advances slowly. Christ has fallen under the burden of His Cross and is being forced by soldiers to arise. On a higher level in the foreground stand two groups of spectators, to the right three women with their children, deeply depressed and frightened by what they see; to the left, some old men looking curiously at the spectacle from behind a tree. In the background rises the Calvary hill with Christ and the two robbers crucified. At the side of the hill opens an extensive view with the city of Jerusalem at the foot of high mountains.

Wood. H. 12 in. W. 17 in.

Old Catalogue No. 119. "Dutch School—Pieter Brueghel."

This picture is a fine and characteristic specimen of Cornelis Engelbrechtsz' art. It is done in his very fluent technique; the drawing of the figures is spirited and expressive, some of the types almost bordering on caricature. The gay and variegated colors in the foreground figures, which have green, white,

red and blue dresses, are also very characteristic of the painter. The middle distance is darker in tone, the background bluish green. The picture is as a whole of remarkably good quality for Engelbrechtsz.

FLEMISH PAINTER OF THE XVII CENTURY

116. PORTRAIT OF EMPEROR CHARLES V

Head and shoulders only are shown, three quarters to the right. He has a black cap and a black coat with soft white collar, and wears the order of the Golden Fleece. Green background.

Wood. H. 17¾ in. W. 12⅝ in.

Old Catalogue No. 118. "German School—Hans Holbein."

This is a late and weak copy of a contemporaneous portrait of Charles V by some Flemish painter. The well-known features of the Emperor have become flaccid and the expression is quite dull. The painting has no individual merit.

FLEMISH PAINTER

Latter part of the XVI century

117. VENAL LOVE

A woman in deep-cut white dress embraces an old man in red costume, who is in the act of taking some money out of the purse at his belt. Further to the right stands a young man with a black cap on his head looking smilingly on the woman, and in front of him Cupid breaks his bow against his knee. All the figures are half length. In the dark background one can barely distinguish the trunk and boughs of a large tree.

Canvas. H. 39¾ in. W. 16½ in.

Old Catalogue No. 111. "Agostino Carracci."

According to the catalogue this picture "comes from the gallery of Baron von Bodenfeld (in Bohemia), where it was called a Titian." This honor was, of course, still more undeserved than the attribution to Agostino Carracci. The latter is explained by the fact that a somewhat similar composition appears in an engraving by Agostino Carracci (Bartsch, No. 114), but this engraving is not done after the painting; the relation is reversed, the picture having been inspired by the engraving; it was not done by an Italian painter but by a Flemish Romanist who has lost himself in admiration of Carracci's academic mannerism.

SPANISH PAINTER

Second half of the XVII century

118. THE VIRGIN IN THE EGG ADORED BY TWO SAINTS

The Virgin stands, with hands joined in prayer, in a broken eggshell, which is supported by cherubs. God the Father appears above, between the dividing clouds, surrounded by cherubs. He holds a large globe and points with the other hand to the Virgin. Two saints, Saint Francis and a cardinal, kneel at the feet of the Virgin. The colors are gay; green, pink and gray being the principal tones.

Wood. H. 26 in. W. 21 in.

Old Catalogue No. 88. "Albertinelli."

The picture is evidently not Italian but Spanish. Its nationality is clearly enough proved by the rather glaring colors. The motive, with the speculative allusion to the conception and the mission of the Virgin, is also treated in a way more in conformity with the late Spanish than with the Italian art. But the painter was of very mediocre talent and has hardly acquired a name in the history of Spanish art. This performance surely does not entitle him to any such honor.

UNKNOWN PAINTER

About the middle of the XIX century

119. THE DEAD CHRIST SUPPORTED BY JOSEPH OF ARIMATHEA

The Virgin and Saint John kneel on either side. Landscape background.
Wood. H. 28 in. W. 22 in.
Old Catalogue No. 89. "Raphael."

The catalogue adds the following note to the unusually complete description offered of this picture. "It was taken from a villa of the Chigi family, the head of which, in the time of Raphael, was the great banker of that name, his friend and patron."

This statement is evidently offered in order to make the daring attribution more plausible, whether in good faith or not, we do not know. But it means, to the critic who has some experience about old Italian art, no more than the eulogies published in Jarves' "Art Studies," where the picture is engraved. None of the highly appreciative pronouncements of the authorities who have passed upon this picture can conceal the fact that the painting was done in the XIX century, probably on the model of some work by Perugino. An examination of the colors by a technical expert confirmed our judgment that the picture is a modern forgery.

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